THIRTY-TWO PAGES

THE NEW YORK DRAMATIC MIRROR

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CHAS. K. CHAMPLIN.

THE MATINEE GIRL

The Bird in the Cage flies soon to other scenes, and we say good-by to the feathered songster without any deep regret.

The return of Harrigan to the stage excused the sauce with which he was served to us—a sauce incongruous in its mixing, so much so that it might almost be supposed to have curdled in the brain of the playwright before he gave it to the world.

It certainly was the most unnatural little morsel of dramatic literature, and perhaps the wonder is that the clever people in the cast managed to do so much with impossible situations, speeches and characters to portray.

Unreal people, badly assorted, jostled each other through a maze of invalid chairs, mechanical birds and some very bad morning sunlight that gave a morgue-like pallor to the face of every one in the cast during the early part of the first act.

Then the play began, and, amid odd stage settings, this little bunch of the stagiest of stage persons proceed to develop tendencies, love affairs, villainies and prudences that lacked even one spark of the humanity which a play must have to make it possible.

Mr. Harrigan and the semi-invalid lady with the bad legs were amusing and the return of the comedian an event; but his own unctuous style and throaty brogue were responsible for his success rather than the part that he played.

To neither of these two comedy old people did the author allow an ounce of tenderness and feeling for the girl they sacrificed to the rich young man, although both characters, as they were presented, rather suggested good nature.

But it was the actors and not the author that gave this idea, for the two were cold-blooded sharks under all their comedy outside.

Then the girl so prettily played by Miss Millikan was a too, too utterly lugubrious person for a mill girl. Factories turn out very pretty girls, but they never turn out fools. And a mill girl would never have taken to the elder-brother lover so seriously and earnestly done by Mr. Post.

And the younger one, who starts in quite early to win our sympathy by his human frailties, turns out to be most repulsive in his morality for even our up-to-date ideas.

We can always feel sorry for a scapegrace so long as the author allows him moments of decent introspection, an idea of sacrifice, or if the worst come to the worst, a taking off that shows his career ended if it may not be reformed.

But this youthful sinner, portrayed with immense realism by Mr. Daly, who introduced original, deep-breathing specialties that suggest a boy Scarpia of the twentieth century, is an entirely repulsive character.

At all events, scenes such as constitute the one strong act of the bird-cage play must be banished to the region of off-stage unpleasantness.

Like the torture chamber in the The Darling of the Gods, we may see the red glare and even hear the sizzling of the branding irons and the turn of the thumb screws, but the pantings of either sinner or sinned against offend good taste.

The author's chance to make something of this character of Bertie in the bird-cage lies in the act in which he portrays a cold-blooded blackguard without an ounce of decency in his make-up.

Here the author could have allowed him a realization of the crime he is contemplating, and an attempt at least to save the girl from the scandal impending.

The situation would have been even stronger, and the hearts of the audience would once more return to the repenting rascal.

Very young men rarely go through with a piece of such nauseating villainy as this without a moment of realization and a drawing back from the inevitable, but this scene cuts every bit of sympathy from the good-natured, boyish rake of the earlier acts who seems so delightfully human in comparison with the others of the piece.

As it is, the spectacle of the elder brother prig turning the younger one from his home and welcoming the honest factory foreman to whom he is giving up his promised bride under circumstances reflecting on the name of the girl is almost a howling farce.

We have seen the unnaturally innocent girl using the wrong forks and drinking from the finger bowl and excusing herself every half minute, and now as the curtain falls we are left to picture the factory-foreman-lover-husband grouped at dinner with the host who has once madly loved the bride and given her up to the foreman when she is found in the younger brother's room.

If this isn't dramatic bathos, where can we find it? One only needs the baby in the high chair and Brother Bertie returned forgiven to join the happy family, not forgetting the too-highly polished sister.

Harrigan should have a play of his own—with surroundings and characters which would make the right sort of setting for his peculiarly original manner.

With the exception of the comedy old lady, he is the only one of the people in the play who suggests a bird in a cage; especially as he warbles through four or five verses of "Dad's Dinner Pail" to the great joy of the audience, tired of the boy *roue* and his impossible brother and sister, and the angel child who doesn't understand what an elopement is.

When Harrigan sang "Dad's Dinner Pail" to the accompaniment of a squeaky organ the house rose at him, not that Mr. Harrigan is rated either as a Jean or an Edouard, but for the note of human sympathy in the crude lines and the naturalness of the situation. And the scene stood out cameo-like from the orchid-drama.

It is always difficult to predict just what a New York audience will like, except that it is safe to count on their not thronging to Ibsen or Shakespeare productions. Some managers claim to have their fingers on the pulse of the public, but even they make mistakes sometimes. And the critics so often fail in their ideas of what is going to be a popular success that it requires more than clairvoyance to make a prophecy.

The Wild Rose, with Nancy Brown, managed to gain a remarkable vogue, and we all know what Florodora and the sextette did, but what either would have done without the two songs that caught the fancy of the public, who can say?

Perhaps they would have bounded on with equal facility; yet to sit through either of the performances was to groan frequently over the stupid lines that were supposed to be laughable.

Spectacles like Mr. Blue Beard and the Wizard of Oz, with lead scenery, costumes, music and voices, dazzle and confound people so that the comparatively mild flavor of The Sultan of Sulu seems too tame for words.

Yet audiences crowd the theatre to hear the procession of alcoholic jests and see Mr. Moulan's lugubrious face and hear his lugubrious voice uttering the not any too brilliant repartee and badinage of an old-fashioned vintage.

There is much in a name and Mr. Ade's name has proved a valuable adjunct to The Sultan of Sulu, for nearly every one who heard of the opera expected to be convulsed with the up-to-date slang which seems to be the new author's happiest means of expression.

As it is, there is hardly a hint of slang in the lines and the attempt at humor is rather a palpable effort to be Gilbertian. But it is not Gilbertian, and there's the trouble.

Opera is apparently one of the hardest propositions that can be tackled in America. If the music turns out to be tuneful and pretty the lines are apt to be disappointing, and if the book is good the music is bad.

The music of The Sultan is pleasing and tuneful, sets the audience humming on the way home, and it is a performance that never offends by overdoing. The Sultan is a Francis Wilson part and Mr. Moulan has an entirely different style of humor—something of the De Angelis, Kline style.

We can always remember how De Angelis, Kline and Digby Bell were made to suffer in comic opera when they played second to the funny star.

Mr. Moulan will always be funniest when being stepped on by an elephant or made to drink kerosene under the impression that it is something pleasant.

His song on the Morning After, which is one of these pieces of humorous suffering in expression and voice, gives him his best opportunity.

Four or five little Philippine girls—or are they boys?—seem to offer an opportunity for the introduction of some lively interpolation in the way of a song or dance, but the opportunity is not taken advantage of.

The girls are little and young and very pretty and are probably able to do something besides sing in the chorus of "Since I First Saw You," which occurs almost as constantly in its repetition as the glorification of the American cocktail.

When some one discovers the peculiar magnetism that lurks in certain airs he will have found the secret of popular libretto. It is not musical quality—we have found that for ourselves—and the lines of a song may be often the dreariest of dreary rhymes, but in a week or two the whole world apparently is singing it.

Take the song of songs, the one above all others that has sounded in our ears for the last year or more. Not only from the street organs, but the theatre orchestras, the bands at the fashionable hotels, at weddings, at dinners, receptions and even at pink teas.

Where was its mystery? What was its charm? And why, above all, does it seem to last and grow on people that at first disdained it?

Coming from the matinee lecture of Mr. Dolmetsch at the Manhattan Theatre a week ago, its strains were the first to fall upon the ears of the audience as they reached the street.

And we all smiled grimly, thinking no doubt that despite all the wonderful things we had heard from the *maestro* of the viola d'amore and the viola gamba, this seemed to strike a more human note at least than the weird spidery, ghost-like strains from the old instruments.

Yet to those of us who had read through the chapters of musical technique in George Moore's "Evelyn Innes," and, later, in "Sister Teresa," we seemed to be traveling in a land we knew, as we heard the harpsichord thrill its old-time tinkles and the lute sigh out its tearful longings.

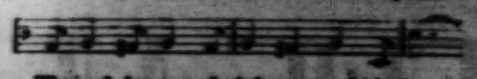
Mr. Dolmetsch had just spoken of the loudness of the music of the present with disdain. And we all, bending to hear the faint ripples of the old instruments, wondered how one of his concerts would sound with a Metropolitan Opera House audience in full cry.

After all, the music of the past belongs to the past! It would no more suit this age of cable car clanging and auto hooting than the song of a robin would fit into a Broadway Springtime.

Ah, no! Give us:

THE SONG.

Through life, with its thorns and its roses,
Its Springtime and, later, its snows,
Its joys in hydropathic doses,
Its sorrows when Eastern wind blows,
A beautiful song has been singing,
A star note of happiness clear,
That has never once ceased in its ringing
Through the wonderful time of the year.



Through hours and pink teas and big dinners
It has sounded its harmony gaunt;
It has sung unto saints and to sinners,
And modulated early and late,
From mandolin, zither, piano,
On banjo and flute and guitar,
Over system and biceps and pompano
It has warbled a-near and a-far.

Our rhyme and our reason it battered,
At the play its first measures we'd greet
With smiles that its harmony flattered,
While the gallery pounded its feet.
From the street organs gayly it tinkled,
To the tramp of a tin tamboureen,
And at parties our silk slippers twinkled
In time to its measure serene.

'Twas the song always more than the singer,
The music, and never the band;
It needed no Signor Bing Bangee
To make its voice heard in the land;
It spoke a theme old—uttered newly,
And whispered to me and to you
A message sung sweetly and truly—
Ooley—oo! Ooley-oo! Offley—oo!

THE MATINEE GIRL.

THE ELIZABETHAN THEATRE.

The second week in the history of Frank Lea Short's venture in presenting ancient plays in Mrs. Osborn's Playhouse began and ended last Monday night with a production of Much Ado About Nothing. This second revival was considerably more interesting than the first of Romeo and Juliet, since Much Ado is a far more rarely acted play and had therefore a greater value in the matter of novelty. Again the mimic spectators arrayed in their picturesque costumes rushed down to the front seats in the little auditorium and to their places in the boxes. The genial and very lovable bibulous gentleman, who was the most attractive member of the crowd during the first week, was not in evidence during the second. He was sadly missed.

With one exception—or rather with one addition—the company was the same as during the first week. William Kramer played Don Pedro in a fashion neither better nor worse than he played Romeo. As Dogberry, E. C. Turner made perhaps the greatest personal success of the evening. Harry Leighton was a very acceptable Benedick, William J. Romain was an agreeable Borachio, and among the other male members of the cast who gave commendable performances were Stanley Jessup as Don John, Bertram Yost as Claudio, J. Hurley as Friar Francis, and George Harcourt as Antonio.

Fernanda Eliscu in the role of Hero evidenced again her very pleasing qualities of sincerity and poetic feeling. She read the lines with apparent appreciation and her impersonation while by no means distinguished was attractive and worthy of commendation. Nora Dunblane, the one new member of the company, played the role of Beatrice in a fashion that warrants most cordial appreciation. Her comedy was excellent, and she very faithfully revealed the heart of her character. Beatrice Beinhardt was a capable Margaret, and Mrs. Emma Brennan Ince was, as was to be expected, a very satisfactory Ursula indeed.

The audience was pitifully small, and on the following day—Tuesday—Mr. Short announced that the house would close temporarily to enable the company to rehearse Thomas Haywood's play, A Woman Killed by Kindness, which will be revived, for the first time in many years, on Friday, Feb. 13. Monday Mr. Short will have two complete companies to appear alternately, thus allowing time for careful preparation.

THE CHANCES IN OPERA.

Reginald De Koven, President of the American School of Opera, takes a hopeful view of the chances for engagement of American singers in grand and light opera. He expressed himself upon the subject to a Mirror reporter last week as follows:

"The question is often raised among singers who are studying voice culture with a view to taking up the stage as a means of livelihood, whether it pays them to continue their studies because of lack of opportunity to secure engagements. Of course, engagements are controlled by the law of demand. In the past season, from my knowledge of the professional line, it has been almost impossible to supply the demand for good singers in the operatic field in this country. When I say that I mean that there has not been a singer of rank or of real recognized ability, that has not been able to secure an engagement, and several operatic organizations either would not start out at all or were hindered because of lack of good singers and real artists competent to do their work.

"In the grand opera field our best known English opera impresarios looked in vain for competent singers, able to eliminate with the singers they already had under contract. Does this look as though there was an over-supply of singers? In the light opera field composers have stopped writing parts for certain voices—for instance, tenor and contralto—as it was hard to find competent people no matter what salary was offered. Of course there were good singers to be found in the concert field, but they had not paid enough attention to the dramatic side of their work. Until our concert singers appreciate how much broader their work can be through an operatic training we will never get real opera in this country.

"Let a careful observer search all the operatic organizations of a light character that play during the regular season at the New York theatres and see how many trained singers he can find in the principal roles. And yet very good salaries are being paid, and the managers desire the best and try to engage the best. This should not be the case, for we have the voices in this country, and music in all branches excepting opera is on a par with what is being done in Europe. It is my firm belief that as fast as the singers come into the field the demand for their services will increase. The standard would be continually raised. There is a desire unfulfilled at present among the American people for good music and good artists."

CHARLES K. CHAMPLIN.

Charles K. Champlin, whose portrait appears upon the first page of THE MIRROR, is a rising young actor-manager who is fast gaining the recognition of and popularity with the theatre-going public. Up to five years ago Mr. Champlin had devoted himself to the writing of plays, to which he gave local productions. In these ventures he met with such success that his friends prevailed upon him to enter the profession, which he did in the following year, heading his own company and acting as manager as well. Since that time each season has seen Mr. Champlin and his company in excellent repertoires of plays, and the actor-manager and his organization have risen to a prosperity seldom attained by such companies. In the twenty-four weeks which the company has this season played, nine house records have been broken, numerous return dates filled, and bookings are being constantly sought by managers of the better theatres. Mr. Champlin is an actor of versatility, though his forte is romantic leads. Earnest and untiring in his efforts and ambitions, his friends and admirers predict that he will attain no small degree of success.

BARNARD GIRLS IN ANNUAL PLAY.

The girls of Barnard College will present their annual play in Brinkerhoff on April 17 and 18.

DE WOLF HOPPER AS MR. PICKWICK.

TO CORRESPONDENTS.

As Monday, Feb. 23, will be celebrated as Washington's Birthday, it will be necessary for THE MIRROR *to go to press earlier than usual on the number to bear date of Feb. 28. Correspondents therefore must forward their letters for that number at least twenty-four hours earlier than usual.*

IN OTHER CITIES.

KANSAS CITY.

The Bostock Lyric Opera co. in a musical version of Uncle Tom's Cabin was the rather novel attraction at the Willis Wood 2-7. The piece is to say the least unique and probably relies on that for its success, for as an operatic production it certainly does not amount to much. The local critics were inclined to make fun of the venture and predict but a short life for it. The co., however, numbered some very good voices among its members. Fern Melrose, the Topsy, proved the hit of the evening, her several songs being well sung. Bertha Hollenbeck, Stuart Barrett, and W. H. Kolmar also deserve mention. Henry Miller in The Taming of Helen 9-14. William Gillette 16-18. Sag Tag 19-21.

At Gentner's Berkley's Playhouse the stock co. presented Mrs. Dane's Defense 1-7. The play had never been seen here before, and the management deserves great praise for securing this recent metropolitan success for stock use. The theatre has been packed nightly, and the receipts for the week will probably be the largest of the season. The players seemed admirably adapted to the requirements of the piece, and all are deserving of much praise. Adele Block, as Mrs. Dane, scored a distinctive triumph. Her interpretation was refined and artistic and won frequent applause. H. L. Alsop seemed exceptionally well suited to the role of Sir Daniel Quetset, and it was generally conceded to be the best piece of acting he has done here yet. Kate Blanche was cast as Mrs. Balsam-Trotter and did the role full justice. Frank Gibson as Lionel Quetset, Frank Rollinston as Queen Bunny, Gertrude Berkley as Lady Bunting, and Myrtle May, as Janet, also deserve praise. Dwight Allen should be commended for the handsome staging given the production. The Sorcerer 8-14.

In Richard Carvel, which Andrew Robson and his co. presented at the Auditorium 1-7, the popular East Side house had a strong attraction, earlier in large crowds at every performance. The star, pleasantly remembered here for his excellent work in The Royal Box, was seen to good advantage in the title-role of this play. The role of Dorothy Manners was most acceptably played by Edna G. Southern. Thomas C. Hamilton, in the role of the Duke Charterman, gave an excellent characterization, much of the success of the play being due to his good work. John T. Greeley, Frances Barrett, John W. Bennett, Irving Williams, John K. Newman, Dollie Claxt, and Margaret Gallagher carried other principal roles to success. The production was well staged and costumed. Black Patti Troubadours 8-14.

The Suburban was the attraction at the Grand 1-7, proving a very strong drawing card. The play has been given a most sumptuous mounting and placed in the hands of a capable co. J. H. Gilmour appeared to excellent advantage as Robert Gordon, and Charles F. Gottfield, as Donald Gordon, and W. S. Hart, as Sir Ralph Gordon, were both adequate to their parts. The character work of John Jennings, as the servant, Hyde, is to be highly commended, and George Wright, as Buddy, also deserves praise. Kingsley Benedict and Taylor Granville, were very good as the two lovers. Vaschon Campbell, as Helen Gordon, and Jessie Izett, as Alice Gordon, carried the leading feminine roles to success. Theodore Marston, George C. Staley, Annie Mack Burdette, and little Bessie Barr also deserve mention. The Princess Chic 8-14. Rudolph and Adolph 15-21.

The King of Detectives held the boards at the Gillis 1-7, delighting large audiences. There is plenty of action all through the piece, and as of course good triumphs over evil in the end, the followers of melodrama were more than well pleased. Laurens Hasell appeared in the title-role and was well received. Principal parts were played by R. S. Walton, W. F. Canfield, Harry Byrnes, Clara M. Langly, Anna Fairchild, Ida Chester, and Tessie Lawrence. The production was well staged. Ten Nights 8-14.

There has been some trouble over at the Berkeley playhouse recently that came to a head last week when Wilson Enos was dismissed. Mr. Enos is the husband of Gertrude Berkeley, and besides being stage-manager, has been one of the chief promoters of the new co. He has been sick for the past few weeks, and upon his return one day last week W. L. Bell, the manager and financial backer of the enterprise, informed him that his connection with the co. had been severed, giving as his reasons that he was not satisfied with the manner in which things were being run back on the stage. George Berkeley, Miss Berkeley's son, was dismissed several weeks ago. The co. is considered an excellent one, and for the past month have played to capacity houses at nearly every performance. Dwight Allen has succeeded Mr. Enos as stage director.

O. D. Woodward, who has been in New York during the past week, wired Manager Walter Sanford, of the Willis Wood Theatre, that he has secured Mrs. Leslie Carter for a week's engagement in Du Barry during the month of April. Some other notables to be seen here are Mrs. Patrick Campbell, Richard Mansfield, William H. Crane, Nance O'Neill, Francis Wilson, James O'Neill, Nat Goodwin and Maxine Elliott, and several others of equal note. Mr. Woodward is also planning a Summer stock co. for the Willis Wood Theatre, more complete details of which will be announced later.

The proposed new park, to be situated in the northeast part of the city, has met with much severe opposition from the churches and residents of that part of the city. The idea confirmed was that it was to be on the order of a beer garden or similar resort, hence the opposition. However, Max Orhtwein, of St. Louis, the promoter of the scheme, says the sale of liquors has not even been considered, and that the people are unduly alarmed, that he intends making the park a pleasure resort for the better class of people, and that such a thing as a beer garden has never been considered.

Much interest is being shown in the coming Winter Circus that will be held in Convention Hall 16-21. Louis Shauss, manager of the hall, is busy filling up his programme of arena artists. A number of trained animal acts will be an important addition to this year's show.

Signor Liberati has been engaged to take part in the Mozaphone Minstrels show, that will be held in Convention Hall 23.

Pietro Mascagni was a visitor to our city for nearly a week, appearing as conductor of the Symphony Orchestra at two concerts held at the Auditorium on the afternoons of 2, 3. The concerts were largely attended and the famous musician was received with loud applause.

The residents of Kansas City, Kan., are to have a taste of theatrical entertainment soon. The two Kansas Cities being practically all one city, the smaller has always depended largely for its entertainments on the Missouri City. However, beginning 23, the Orrin-Ober Stock co., under the direction of Hugh Ettinger, will open the Portsmouth Auditorium for the week, presenting The Senator's Daughter. Should the venture prove successful plans for the erection of a theatre will be taken under consideration at once.

D. KEEDY CAMPBELL.

BUFFALO.

Mrs. Langtry was the magnet which drew society to the Star Jan. 26-31. While The Crossways does not amount to much as a play, the clever co. which surrounds the star made it quite interesting. Mrs. Langtry in the same handsome woman as of yore and her gowns were the envy of the feminine portion of the house. The leading man, J. Hartley Manners, is an excellent actor. Matheson Lang as Sir Charles Crudie and Henry Vibrat as the Duke of Kennsbury gave very finished interpretations. In the role of a French maid Muriel Ashwynne was delightful, and Dora Barton as Muriel Pembroke made a beautiful picture and got all there was possible out of the role. The balance of co. met all requirements.

Francis Wilson in The Toreador played to capacity business at the Star 30-31, and this tuneful comedy proved to be the best vehicle the favorite comedian has had in several seasons. The star was exceedingly droll, as usual, and is supported by an excellent co. Dainty Cristie Macdonald was a close second to the star in the favor of the audiences. The music allotted to her was charmingly sung and she made a very pleasing picture. Joseph Coyne was also prominently cast and made a good impression. The chorus was tuneful and pleasant to look at.

Mrs. Patrick Campbell played a week to capacity business at the Star, beginning 2, giving four performances of The Joy of Living, two of The Second Mrs. Tanqueray, and two of Magda. The first named play was new to Buffalo, and while of a rather morbid nature, in the hands of such artists as Mrs. Campbell's co. contains it was exceedingly interesting. The star on her second visit to Buffalo was enthusiastically welcomed, receiving four and five curtain calls after every act. Nothing but praise can be said of this admirable actress, and words seem inadequate to do justice to her impersonations. Frederick Kerr, the leading man of the co., is a thoroughly finished actor and gives excellent support. Ann Andrews made an pleasing an Ismena as we have seen it some time. Others doing satisfactorily good work were Bennet Kilpy, Rose Dupont, Charles Lamont, and Charles Bowers. Unquestionably Mrs. Campbell's engagement was the honour event of the season thus far. Michaela Gillmore in The Hocking Bird 9-11. Otis Skinner 13-14.

Hopkinson's Animal Show opened its second week's engagement here at the Park 2 to fine business, which continued throughout the week. Mildred Holland in The Lily and the Prince 9-14.

A Country Road Boy, well at the Lyceum 26-31 and attracted the patrons of melodrama with its many startling situations and fine stage settings. The co. is an unusually good one, the leading role of Jed Wilkins acted by Charles K. Burkhardt in a most praiseworthy manner, ably supported by Agnes Curtiss in the role of the sweetheart. Harry C. Gilmore as Ashley Cole and Lucille Lorlee as Dave Hodge deserve considerable credit for their work. Others in the cast were Alex Pratt, J. B. Hamilton, and Charles Elwood. The Pickaninny Band came in for a good share of applause.

James H. Wallack's Queen of the Highway, a stirring Western melodrama, drew large houses at the Lyceum 2-7 and satisfied everybody. The drama is well written, finely staged and interpreted by a good co. Charlotte Severson, as Bell Diamond, filled the part exceedingly well. J. Louis Dupree, as Montoloba, played a very difficult role satisfactorily, as did Frank Elliot, as Matt Bowley. Dorothy Thornton, as Mollie Magleson, and Daniel Thompson, as a Mexican, relieved the nerves of the audiences at times with their comedy efforts. Others in the cast were Arthur Sprague, and a number of full blooded Indians. McFadden's Row of Flats 9-14.

Of the long list of "convict" plays which have appeared at the Academy the latest one, In Convict Stripes, seemed to please most, as was evidenced by the crowds which filled this theatre at every performance 26-31. It contains enough thrills to shatter the nerves of the most hardened patrons of melodrama. Mary Stoddard as the heroine, upon whom all the trouble falls, seemed to bear up wonderfully well and is a very capable actress. J. Hooker Wright's ability to enact villain roles was proven by the reception given him by the gallery. H. Scott Hanlon as John Walton, the honest and honorable farmer, acted the part as it should be done. The balance of the co. were adequate, and scenery and stage settings very good.

For Her Children's Sake drew immense business at the Academy 2-7. As the title suggests, the play is of the "weepy" order, and a good co. got all there was possible out of it. Selma Herman was featured, and she proved to be an emotional actress of considerable ability, as well as possessing a very handsome stage presence. The Le Moyt children are also in the cast, and as child actors they are top-notchers. A Ruined Life 9-14.

Joseph Manning, who has been playing with a stock co. in Chicago since the close of Margaret Jetmore, was in town the past week visiting relatives.

The Buffalo Press Club's performance of Uncle Tom's Cabin, which will be given in the near future, promises to be one of the events of the season. William A. Brady, who offered the club the use of the scenery used in his revival of the famous old play a couple of seasons ago, Leon Wolcott will rehearse the "actors" in their roles.

Carl Hagenbeck's trained animal show opened a two weeks' engagement at the Park Theatre 26 to fine audiences. It is conceded by all to be one of the finest performances of its kind that has ever appeared here.

The funeral of William McGaug (Mazus), late of the Hopkins co., was held from St. Joseph's Cathedral here 28 and was largely attended. It was a strange coincidence that the late Stewart Murray, another Buffalonian, at the time of his death was playing the same role in the same co. as that played by Mr. McGaug at the time of his demise—that of an undertaker.

Kocklan, the violinist, gave a concert at Convention Hall 2 to large and highly enthusiastic audience.

Plans for the reconstruction of the Court Street Theatre were filed last week by Leon Lampert and Bro. of Rochester. When finished it will be one of the largest theatres in the city, with a seating capacity of about 2,000. There will be a balcony, two galleries, and all boxes in the new house. Rama will be under management of Michael Shea, of the Garden Theatre, who has decided to name his new playhouse The Park Theatre.

The Retail Clerks' Union, according to their annual custom, will present Broken Ties at Convert Hall 9. The organization contains a number of clever amateurs and a pleasing entertainment is looked for.

Mrs. Campbell was taken ill on Thursday and was unable to appear at the evening performance. Her understudy, Miss Bourne, played the role of Beata in The Joy of Living on Thursday, and at this writing it is a question whether Mrs. Campbell will be able to appear the balance of the week or not.

JOSEPH O'CONNOR.

MILWAUKEE.

After an absence of several years Henry Miller was welcomed with enthusiasm at the Davidson Jan. 29-31 in The Taming of Helen. As a curtain-raiser Clyde Fitch's clever comedietta, Frederick Lorraine, was given, and the title-role taxed Mr. Miller's capabilities to the utmost. The star's interpretation of Philip Carroll in the first-mentioned play was faithful and finished, and he was compelled to respond to frequent recalls. The support was excellent, the appearance of Jessie Millward being the signal for an outburst of applause which her subsequent exquisite acting fully justified. Cranley Douglas gave a fine portrayal of the role of Hon. "Reggie" Herbert. John Flood as Charles Whipple got a great deal out of a very slim part. Percy Lyndall played the heavy role admirably. Meriam Bruce did good work, and a "bit" was exceedingly well done by Arthur Sheppard. Grace Elliston was irresistible as Helen Cabot, Drina De Wolfe deserves praise for her delineation of the role of Mrs. Evlan, and Martha Waldron showed much talent. The piece was richly staged, costumed and made a favorable impression.

The Bostonians opened a brief engagement at the Davidson 1 in Robin Hood and pleased an immense audience. Henry Clay Barnabee received a long and hearty ovation upon his entrance and the reception accorded George Frothingham was little less demonstrative. Grace Van Studdiford demonstrated that she was a singer of finished technique, and Olive Celeste Moore as Alan-a-Dale has a voice that should win her prominence in operatic work. The other principals did pleasing work and the chorus was adequate. Special mention is due Harold Gordon, Howard Chambers, Campbell Donald, and MacDonald Derrington. Maid Marian was also given and received with favor. David Warfield 8-14.

A creditable performance of The Sign of the Cross was given at the Bijou 1 and both press and public were loud in praise of the entire production. The co. is well balanced, though one player stood out like a beacon light, and that was John W. Thomas, who played Favius with telling weight and dignity. Mr. Thompson, threw off the cloak of Favius to appear later as Nero and the transformation excited detection. George Flood looked a handsome and commanding figure as Marcus, but failed to reach the heights that the role as temptingly offered. Lily Lovell looked the part of Mercia and gave an earnest rendition. E. De Verdie gave a good interpretation of Tigellinus, and Cyril Young got the most of the laughs as Glaucio. Helen Gildea did well as Berenis. May Radcliffe had the right conception of Ancaria, and among the many pretty women of the co. Marguerite Calla as Ducia was conspicuous. The play is well staged and the performance was smooth and agreeable. A Little Outcast 8-14.

The Thanhouser co. essayed romantic drama for the week commencing 2, the play being The Pride of Jennico, and for a stock performance the production was commendable. The incessant action required in this class of drama constitutes the chief source of difficulty that a stock co. has to contend with, but Director Platt and the members of the co. soon overcame the obstacles and large audiences are enjoying an even performance of the play at the Academy this week. Edgar Baume found a suitable role in Basil. Lee Baker as Rothesburg looked and acted the part well. Sir John Beddoes just fitted Albert Brown's delightful personality, and R. C. Chamberlin gave one of his rich and finished characterizations as Baron von Krapplts. Edith Evelyn as the Princess gave a delightful performance. Grace May Lamkin scored a hit as Michel, and Blanche Crozier was a very fetching Marie Fabien. J. Francis Kirke offered an impressive and convincing illustration of the landlord, and James Kyrle MacCurdy filled the role of Benito satisfactorily. Too much praise could not be said of the very pretty scenery used in the production, the settings being fresh from the brush of Charles Squires. A Gilded Fool 9-15.

The Royal Lilliputians opened at the Alhambra 1 to full houses, and the jolly little people were amply rewarded for their clever performance by the frequent applause of a most appreciative audience. Major Doyle is still with the co., and so are Annie Nelson, Major Criqui, Martha Wels, Inez Lewis, James E. Ryson, Louis Merkel, and Howard Knowles. Al. Rice, who played the fat boy, scored a success, and B. F. Kelly shared in the general success. In their comedy entitled Pusterland there is not a dull moment, pretty music, spectacular effects, dancing and other features are plentiful, and the energy of the diminutive entertainers excites wonder and admiration. The "Convention Song" was repeatedly recalled, and the work of a large and attractive chorus was a factor in the success of this odd and interesting performance. Through the Center of the Earth 8-14.

At the Pabst Alt Heidelberg was presented 1 to S. R. O. The English translation, written and recently produced in New York by Aubrey Boucicault, gave additional interest to this the second production of the play in Milwaukee by the Wachsner Stock co., and the result was that many were turned away, as great was the demand for seats. The cast gave a splendid performance and the audience was wildly enthusiastic. Die Blue Waut die Andere Lieht, an adaptation from the French by Heinrich Laube, will be offered 6.

Kate Woods Fiske has been engaged by Edwin Thanhouser and will rejoin the Thanhouser co. 16.

John E. Flynn has been appointed to succeed John M. Handley as manager of the Bijou.

CLAUDE L. H. MORRIS.

INDIANAPOLIS.

Sally in Our Alley pleased large audiences Jan. 29, 31 at English's. The co. is an excellent one and it makes every bit of Sally in Our Alley count. Junie McCree, who is well remembered here for his clever character work, succeeds in making a laughable and quite possible character out of Lazy, and in the first act particularly he kept the fun going. The best acted and most constructed part in the piece is that of the English cousin, taken by Richard Carroll. George A. Schiller as the sickly old boy about town was also excellently good and adept in the clever use of poor material. The women of the co. are responsible for much of the success of this musical comedy. Trixie Friganza is good as Sally. Margaret Marston as Violet Blackford proved to be a pleasant surprise. A clever performer also was Tessie Mooney, who had the part of Cosmopolite. Caroline Hewetts as Nora Ryan has little to do, but succeeded in making an impression, as did Harry Fairleigh as Paul Smith. Millard Lee Ware is a small act, and Frank Bernard as Leopold. In the ranks of the chorus James A. Furey was worthy of note for excellence of his make-up and the skill with which he did the very little individual work he had to do. The opera is well staged, its costumes are rich in color and material, and its chorus is large and well trained.

The minstrel show given at English's Jan. 29 by the William H. West Minstrels drew a large audience, and, though the performance was not particularly notable for any strikingly good features, it seemed to be enjoyed. The loss of Mr. West was plainly felt in the details of the management and in the make-up of the performance. The first act was rather meffective, but there was one or two clever songs. The olio included some good vaudeville acts. The dancing of the Four Brothers was pleasing. McMahon and King furnished a laugh or two with their funny slanging turn, and Swift and Huber did an unusually musical act. The monologue of Billy Van was clever and well appreciated. The performance concluded with the bicycle act of the Red and Barrow trio.

A large audience gathered to see The Chaperons which made its second visit to English's 2. The comedy has been changed in some particulars since it was here last year and in most respects the changes are for the better. As of old, the lit of the piece is made by Eva Tanguay. The leading comedy role is in the hands of Walter Jones, who makes even the most conventional jobs take on a new meaning. As O'Shaunessey he has a part that affords him ample opportunity for fun making, and he interpolated many jokes that made local hits. Mr. Redway as Schultzall made the most of his opportunities. George K. Henery as Adam Hoyt was adequate. The singing of Eldred & Metcalfe as Elmer Richards was a feature of the evening. Albert Farrington as Tom Schuyler has a splendid voice in the first act. "We're All Good Fellows." The part of the chaperon, formerly taken by Zelda Frigmara, is now in the hands of May Boley. A handsome and capable singer, with a better voice than her predecessor. The chorus is large and capable, the scenery adequate, and the costumes fresh and dainty.

The Hopkins renewed old friendships and formed many new ones at the Park Theatre 2. Rose Melville is supported by a capable co. Paul Scardon as the undertaker is particularly good and John Turton played the character of the Hopkins' sweetheart very capably. Miss Melville is recovering from a severe illness and for this reason there were only two matinees, Wednesday and Saturday afternoons.

Articles of incorporation have been filed in Indianapolis by the Riverside Amusement Co., which has a capital stock of $25,000. The co. will, it is stated, soon establish a pleasure resort on Thirtieth Street, near Riverside Park.

GEORGE S. APPLEGATE.

SPRINGFIELD, MASS.

E. S. Willard closed his four-performance engagement at the Court Square Jan. 31 so well pleased that he will give Springfield a week on his next visit. He has unmistakably caught the town. A large house greeted Neil Burgess in what is probably his farewell visit in The County Fair, as he is preparing to produce The Daughters of the Revolution late in March. The support was the best yet seen in the old standby. Ercle Veronee winning especial favor with her graceful dancing. Mr. Burgess' Abigail Prue is mellower and more refined than it used to be. The moving pictures as an introduction to the fair seem are very effective. Cumbo are the Royal Hungarian Orchestra 7. Bonnie Blair 9. Jean 11. Mary Ashill in Nancy Brown 12. Hearts of Oak 14. Ethel Barrymore 19. Mary Manning 21. When Johnny Comes Marching Home 23.

A very pleasant kind of realism was that afforded by Sweet Clover at the Grand Opera House 2-4. The play has been beautifully staged and cast with rare discrimination. Otis B. Thayer, Fred G. Hearn, Lew H. Newcomb, Percy G. Lamont, Blanche Hall, Eleanor Sheldon, Gertrude Bondhill, and Lillian Wood had the chief parts, and their work was of standard excellence. The lovely country types conveyed by Messrs. Thayer and Hearn were as natural as clover blossoms, without a trace of burlesque, and Miss Hall as the country girl gave a fine rendering of a difficult part. Miss Bondhill was delightful as an ingenuous country miss, particularly in her assumption of beauties in the amateur theatricals. Miss Hall left the co. Tuesday night and was succeeded in the leading part by Estelle Carter, who appeared Wednesday with only two days' rehearsal and made a distinct impression. For Love and Honor was the Grand's attraction 5-7, and the appearance in it as leading man of James A. Heenehan, one of Springfield's many representatives on the stage, gave it local interest. The play has a capable co. and many swift and violent happenings. A novelty was an exterior view of J. Pierpont Morgan's New York office, in front of which the specialists did three turns, and then disappeared in the banking house. As none of them emerged with bales of money the inference is that Morgan isn't back of the show. The songs of A. B. Clements, W. R. Healy, and Edith Ward were lively features, and these, with May Cunard and Lillian Ames Keenan, shared honors with Mr. Heenehan. The Gates of Justice 9-11. The Flamiac Arrow 12-14.

The Nelson Theatre is giving a high grade of vaudeville just now, and the bill of the week 2-7 had many novelties. Particularly clever in conception was Change Your Act or Back to the Woods, a sketch by Edward McWade, and cleverly executed it was by Victor Moore and Pearl Bight, who represent two Western vaudeville artists trying it out before an Eastern manager, with the musical director and all the stage hands, who are going right on with their work, trying to queer them. It is very funny, and Moore and Bight won't have to change this act for some time. Mr. and Mrs. Alfred Kelcey made their vaudeville debut here, too, in a lively little farce, Uncle Phineas, and scored. Charles Wayne, formerly of The Defender co., also appeared in a new monologue with songs, in which he does some acrobatic dancing. The Stein Erreto family introduced some novel acrobatics and hand jumping that have never been seen here, and made a big hit. Other features were Aarak's bounding lions, who probably suggested his stage name by their preliminary growls; Grant and Grant, the colored team; Imhof and Corn in The Man from Klondyke, and Baker and Lynn in The Electric Boy. Vaudeville again 9-14.

The New Gilmore gave the lurid melodrama a brief respite 2-4, when Uncle Josh Spruceby and his onion band came to town. Uncle Josh has a sawmill scene, in which the unconscious heroine, thrown across the log, comes nearer the buzz-saw without having her clothes sawed than in any other saw mill scene I ever saw. If Joseph Arthur could see that saw run by a motor and sawing real wood, he would rewrite the part of the saw in Blue Jeans. The women are ready to jump up and scream just as the imperiled damsel is pulled off. In addition to the part taken by the saw, J. E. Kettler as Josh, Zoe Farnsworth as Jerusha, his sister, and Jeannette Casey as his niece were favorites. They started Over Niagara Falls 5 and at the time of writing it's still running and the spectators are many, for it isn't every day you can see a woman go over the falls in a barrel. Of course she barely escapes, as Mrs. Taylor, the original, did. The scene of the falls, with the electric effect of the water rushing over and the boom of the cataract sounding in the distance, is a most impressive piece of stage realism. In the drama Joseph Le Brandt has constructed a far more coherent and interesting play than the average melodrama, and Managers Rowland and Clifford have put into it a co. of players who will bear watching. I would mention particularly Mac M. Barnes, Gustave Neaville, Edwards Davis, Lawrence Dunbar, Louise Saunier, M. Kingsley, and Norma Hyatt. The performance throughout was entirely satisfying. The James Boys in Missouri 9-11 will very properly be followed by In Convict's Stripes 12-14.

EDWIN DWIGHT.

PITTSBURG.

Lewis Morrison's Faust was capably acted and well staged at the Empire 2-7 and pleased fair audiences. The many electrical effects were noteworthy, and together with the scene of the Brocken added much to the stagecraft. The Mephisto of George S. Trimble was excellent. Grace Taylor gave a clever characterization of Martha. Marie Wilson was an attractive and sympathetic Marguerite. Charles Sezar's Faust was capably done. The balance of the cast, with but one exception—of the feminine quota—was adequate. The Eleventh Hour 9-14.

The Shaughraun was given a revival by the stock co. at the Grand to large and well pleased audiences 2-7. The scenic effects were attractive, especially the storm scene of the third act, and the co., in the main, did well. William Ingersoll was in his glory as Con.

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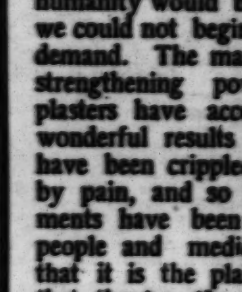

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MASSILLON SHOW PRINT, Massillon, O.

the Shepherd, which just filled the bill to a with-ends drew. Wilbur Mack, as Jack Shepherd, and Miss Mary Allen Dobey, as Mrs. Shepherd, were an ideal couple. Charles Abbe, as Father Peter, and Lawrence Underwood as Capt. Kincaid, all of unexceptionable. Charles Abbe added another praiseworthy character part to his constantly increasing list. Eva Taylor attained her acting of Cissy Pinkett. Miss Greenaway made a pretty picture of Agnes Pinkett, but overacting and marring her part. Agnes Pinkett gave a quiet, refreshing portrayal of Aggie O'Neale. In her usual effective way, while Alice Gale Cartwright has left of last season in Mrs. O'Daly. Hattie Pinkett as Mrs. was satisfactory. The Will of the World 9-14.

The Great White Diamond, with its several hair-breadth escapes and equal excitement, received another of the crew of ships, played large audiences at the Bijou 2-7. The scenery in parts was very good. Charles E. Bush gave a spirited performance of Robert Thorn. Mr. Graham Hamilton made a fine looking Peter Lankaran and received plenty of applause and thanks for his acting and villainy. Mr. Hamilton will played the part of Jerry Wyatt. Harry Watson as Jakey Lewenbah and Linda Rainey as Mrs. Lewenbah injured the fun greatly each time the play, fairly well. Florence Stanley looked the part of the "Kid," Lois Brown, but her acting was dull and listless. The other two members of the co. were adequate. In Old Kentucky 9-14.

The Happy Hayburg is in Harvard at the Alvin 2-7, followed by Mrs. Leavitt in The Conveyor 9-11.

The twelfth and most successful concert of the season of the Pittsburg Orchestra was given on Jan. 30 at Carnegie Music Hall. The auditor capacity of the hall was taxed to its utmost, and Madame Ilka Gorski, who was the soloist, rendered an exhibition which will extend the enthusiasm she always arouses here.

Pittsburg Lodge, No. 11, B. P. O. E., gave its first ladies' social session of the year of the organization and pretty home on 26. There was a large gathering present which enjoyed the vaudeville entertainment and informal dance.

The National Alliance of 1812 Posters and Mitten of America, Local No. 1, located one of its members, James O'Hara, in the city a few days ago.

The publishers say that Absolving Clarence will last all season for business when the report is the December 29-31, as there have been thousands of orders for seats mailed in the beginning.

William Hannah, the leading man of the stock co. is to be married on 14 at midnight, at his home here, to Miss Alexander Arbuthnot, of Gettysburg, Pa. Mr. and Mrs. Hannah will make a tour of Europe at the close of the present season.

The Way of the World will be presented at the Grand week of 2-14, when Annie Russell, who is given a memory of the stock co., and who was recently a member of Daly's, Wallack's, etc., will grace her original role of Mrs. Marwood. ALBERT E. L. HEWES.

PROVIDENCE.

At the Providence Opera House 2-4, E. H. Sothern was again to the front with a revival this season of Hamlet, splendidly costumed, cast and staged, and to splendid business, all of which appeared to good advantage in The Merchant of Venice. A good business was done, and the play was ably supported by Frank Lane, David Lythgoe, William Sampson, Robert Fisher, Edwards Wadham, Hardy Wilson, Harry Dibdin, and Harold Abrahams. For the remainder of the week, opening 5, Mrs. Gardner and Madam Hilliot are expected. The Alter of Friendship, good character play, with local scene at St. Augustine, Fla., by the author of Old Kentucky, William H. Crane in Uncle Hiram 9-11.

The Empire Theatre closed Jan. 17 for the first three days of regular opera, and it was one of the best opening weeks of the season. Manager Keith is the enterprising and it deserves to get a big share of the patronage and it succeeds in its every effort to please the public. The Little Church Around the Corner 9-14.

The Liberty Belles with its bright music, good comedy, and fine chorus pleased large audiences at the attractions of the Imperial 2-7. Every chorus number was encored, and the principals were obliged to respond to many calls. Quite a number of local people were in the audience. Hoyt's Comedy Among the Quakers 9-14.

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At the Park 2-7, Charles Ahearn returned the support of good humor. The scenery was good and the presenting co. equal to the demands made upon it. Leading parts were played by Miss Josephine Bentley and Harold Hevens. Why Women Sin 9-11.

One of the hits of The Show Girl at the Providence 2-4 was made by William Rowley, a Harvey Priest, from boy, who played Ronald Kinnon. His song and dance with Wade Boteler was an excellent one and received several encores. On Monday evening friends of Mr. Rowley sent a handsome basket of flowers over the footlights.

On afternoon I Joseph Hart received word from New York that his mother had been seriously injured, and he left for that city on the 6 o'clock train, arriving of her death just before the close. The co. did not play but that week was to have played one-night stands and here this week, but the time was cancelled and the co. returned to New York Monday.

At a meeting of the Amateur Order of Hibernians held 2-3 a committee was appointed to enter a protest against the stage Irishman. Local theatre managers will be requested to discontinue entertaining the Irish race.

William F. Owen and Helen Bolmer have been engaged for the Allen Stock co. that will open at Keith's the middle of April.

Harvey Amerman Band, H. B. Church, leader, has been engaged by Manager F. A. Harrington to play at Rocky Point during the summer. The band has also been engaged to give Sunday concerts at Roger Williams Park evenings during July and August.

Colonel Felix R. Wendelschaefer, manager of the Providence Opera House, the Imperial Theatre, and the Providence Oddfellows, was last week elected First Vice-President of the National Opera Association.

Providence Lodge of Elks had a musical concert at the Providence Opera House 1 for the benefit of the charity fund. Among those who appeared were Annie Russell, Mrs. Lewis Morrison, Ida and Gertie Lambert, Hattie Devenish, Hoyt and Harvey, Clark's Providence Band, and the Providence Opera House Orchestra. HOWARD C. RIPLEY.

ST. PAUL.

The reappearance of the Bostonians at the Metropolitan Opera House Jan. 26-31, after an absence of seven years, was an enjoyable event. The hearty welcome accorded them by the brilliant audiences that packed the theatre to capacity at each of the four performances given fully evidenced the popularity of the Bostonians with the theatregoers in St. Paul and are wanted in the least. The old favorites, Henry Clay Barnabee, William H. MacDonald, George H. Protheroe, and Josephine Bartlett, received a cordial greeting. Rosa Earl and Maud Marian were presented admirably. The excellent staging and general condition of the opera was particularly noteworthy. Mr. Barnabee as the Sheriff of Nottingham gave an uniform impersonation and received an ovation. Mr. MacDonald as Little John was, as of yore, a pronounced favorite. Grace Van Studdiford, gifted with an attractive and pleasing personality and a clear, high soprano voice, was a delight in the role of Maid Marian. George H. Protheroean repeated his old time success as Friar Tuck. Josephine Bartlett as Dame Durden won marked favor. Olive Osborne Mosey's pleasing contralto was heard to advantage in the role of Alice-a-Dale. Howard Chambers as Will Scarlet rendered the part finely, both in voice and action. Harold Gordon and William C. Weedon each scored well in the role of Robin Hood. MacDonald Derrington was excellent as Little John. Maude Lambley, Allen Jodson, Florence Quinn, and Campbell Donald won merited recognition. The chorus showed excellent training and sang with fine spirit and effect. The high tenor voice of John Walsh rang out clear and strong. At the matinee performance Maude Ulmer's pleasing rendition of Maid Marian created a very favorable impression, deserving the applause accorded her.

David Warfield and a capable co. presented The Auctioneer 1-4, opening to a large and appreciative audience that warmly welcomed Mr. Warfield and the play. The piece was well staged. The comedy scenes were rich and irresistible in their humor and the pathetic scenes impressed. Mr. Warfield's Simon Lord is a study, creating a new stage type, a characterization that impressed the audience most favorably. Able and faithful support was contributed by Marie Davis as Mrs. Lord and Marie Sutes as Mrs. Eagan. Very creditable work was delivered by Eleanor Caulfield, Robert Fischer, William Rose, and others in the cast. Walker, Whiteside 5-7. The Girl and Lord Quex 8-11.

Williams and Walker and a large co. in a musical farce, In Dahomey, was the attraction at the Grand Opera House 1-7. At the opening performance the theatre was packed to S. R. O. by the an audience that greatly enjoyed the production. The staging and costuming was a striking feature. The co. is large and includes some excellent voices and capable people. Bert Williams as Shylock was decidedly funny. George Walker as Rarebuck Pinkerton was very entertaining. Their songs were repeatedly encored. Hattie Hopkins possesses an exceptionally rich soprano voice, sweet and clear. Her singing was appreciated and provoked many recalls. Hattie McIntosh, Lottie Williams, Pete Hampton, Fred Douglas, William Barker, Alda Overton Walker well deserve mention. The balance of the cast were adequate. Joseph Murphy in Kerry Gow and Shaun Rhue 9-14.

GEORGE H. COLGRAVE.

NEW ORLEANS.

The long heralded and anxiously awaited production of Isidore De Lara's opera, Messaline, took place Jan. 29 at the French Opera House, and a splendid audience greeted the singers appearing in this much talked of opera. Aside from its merits, or demerits, and the notoriety the plot of the opera has acquired, there was an additional interest centered in this first performance for the reason that the Princess of Monaco, under whose patronage and inspiration the composer conceived and developed his work, was a Miss Mary Alle Dobey, of New Orleans, and many were invited to get in a word about the production. It is a beautiful opera, and some of the musical numbers is said by the public, with the exception of the first act, which is very tiresome

[illegible] Jan. 27 to good business. George F. Patterson was very popular in the production. Hannah Collier was a charming Ruth. Will made a decided hit as Jim Bludso. Robert Leach, Henry Lenhart, Willis Ford, Hazel Berry, Joseph Crow, and Archie Gillespie deserve mention. Handsome costumes and stage settings were used.

The Wilbur Stock presented Richard III. The Merchant of Venice, and Hamlet at the Metropolitan Opera House, opening in Richard III to a good house. Mr. Wilbur gave a dramatic and virile portrayal of Richard, and was called to respond to frequent curtain calls. Mr. Sears made an excellent Henry VI. Mr. Gilbert was an admirable Earl of Richmond. Mr. Boyer was seen to advantage as the Duke of Buckingham. Miss Wolcott was very good as Queen Anne, Hazel Westfall as Lady Anne, and Miss Lawrence as The Auctioneer 2-7.

A Living Outcast was presented at the Bijou Opera House 1-7, opening to the usual large houses, afternoon and evening. Anna Blanche, an old favorite here, made an emphatic hit in the title-role. Her support was fully good throughout, the work of John T. Richelieu, Walter F. Harrison, Charles K. Gerrard, Florence Hamilton, Thomas P. Hoier, Catherine Proctor, Thomas O. Lindsay, and Irene Hayes [illegible] especially noteworthy. Williams and Walker 8-14.

The Perth Stock co. presented The Man from Mexico at the Lyceum Theatre 1-7, opening to the usual large houses. Dick Perth was a decided acquisition as Hardcastle; Fleshew, W. D. Corbett was very effective as Colonel Mallow, Ben Johnson was irresistibly amusing as Timothy Quiz. Grace Hayward made the most of the role of Georgiana Fleshew. Minnie Gilbert was heavily cast as Sally Grahe, and Robie Cecil was pleasing as Nettie Malone. The Prince of the World 8-14. F. C. CAMPBELL.

TOLEDO.

Grace George appeared as Peg Woffington at the Valentine Jan. 31 to a rather slim house. Mrs. Metthews' comedy is, to the main, dull and uninteresting, and the love of Peggy for David Garrick is the slender thread on which is hung four long acts. Robert Loraine got all there was out of the character of David and Miss Annie Ward Tiffany did a delightful bit of work as Peg's mother.

Martha Hervey was to have appeared at Sydney Corbin in The Only Way 5, but was suffering from a severe attack of grip and at the last minute he was compelled to give up. An announcement was made to the audience, which was of goodly proportions, that the character would be entered by the stage-manager, Mr. Isaacson, who gave an excellent portrayal of the part, almost without any preparation whatever. The local press were unanimous in their praise of Mr. Isaacson's work.

Rose Stahl and William Bonnell, supported by a co. of more than ordinary ability, gave Janice Meredith to good business 26-31 at the Lyceum. Lovers' Lane pleased the patrons 1-4. Walter Hodge and Lillian Bennett deserve special mention for exceptionally good work.

The Bandit King filled Burt's to overflowing at every performance 1-4. J. J. Farrell was the hero and depicted the Western character most creditably.

The Bandit attraction for the week 1-7 was A Midnight Bell. Charlotte Deane, the new leading woman, seems to fill a long felt want. She is pretty and accomplished, and won her audience from the start. Mr. Mannon was again the central figure among the men and Leslie Alden made another hit as the schoolboy. Miss Townsend, Miss Earle, Miss Seymour, and Miss Brandt all did excellent work. The Savoy reopened 1 with Professor Hagaman in an exposé of spiritualism. C. H. EDSON.

SEATTLE.

Ossip Gabrilowitsch gave a piano recital at the Grand Opera House, under the auspices of the Ladies' Musical Club of Seattle, Jan. 29 that was attended by a large and fashionable audience. The young pianist proved very popular. Coming attractions at the Grand are Human Hearts 1-3, Frank Daniels 6, 7, Murray and Mack 8-10, Gordon-Shay Opera co. 11-14, The Heart of Maryland 15, 16, Lord Strathmore 17, 18, Jasper and Warde 19-21.

The Seattle, that has been dark for two weeks, will reopen 1 with Harry Corson Clarke, who will inaugurate an extended season with His Absent Boy 1-7. What Happened to Jones will probably be the second week's bill.

The Third Avenue, the only theatre offering a traveling attraction during the week Jan. 26-31, did a large business with Weary Willie Walker. Many were turned away at the opening performance. The play was presented by a clever co. that gave satisfaction. The Third Avenue will offer two attractions during the week 1-7, My Friend from India and Whose Baby Are You. The Man from Sweden and The Burglar and the Wolf 8-14.

Frank C. Bangs's dramatic pupils will give an entertainment at the Grand Opera House 4 for the benefit of the local post of the W. R. C.

Manager J. P. Reeve and wife returned from a trip to California during the past week. The trip was partly one of business as well as pleasure. Mr. Reeve visited Kern City, Cal., where he has extensive interests in the oil district there.

Treasurer George F. Lloyd, of the Grand, spent several days of last week in Everett as the guest of Manager Grant, of the Everett Theatre.

Russell and Drew, of the Third Avenue, will have their usual Summer stock co. during the coming Summer. W. R. French, who is now appearing with the Sandy Bottom co. and who is a local favorite, will head the co. RODNEY D. WHITE.

OMAHA.

At the Boyd Happy Hooligan Jan. 27 succeeded in amusing the upper tier of seats at least. The Irish Pawnbrokers 28 also drew their receipts mainly from the same portion of the house. Kate Claxton, matinee and night of 29, had good houses, but should have been better. The Two Orphans is too well known to comment on the play. The cast is adequate. The Fatal Wedding 30, 31 to good business. The scenic effects are excellent; and the leading parts in good hands. The juvenile work of Lillie Beerwood was particularly effective. Pickings from Puck 1 served to introduce a number of clever comedietees and a good looking chorus, which also contained a number of good voices. The least said about the plot, the better, but then that was not supposed to be their strong point. The Princess Chic 2, 3 was acceptably given under the management of John P. Slocum. The same part was handled by Vera Michelena, who did it well. The severe weather interfered with the box receipts, which otherwise doubtless would have been large.

Managers Burgess and Woodward have Kyrle Bellew 4, 5. Sag Tag 6, 7. Sheep Across S, 9. The Cowboy and the Lady 10, 11. Local attraction 12. Thompson Opera co. 13. Black Patti Troubadours 14. William Gillette 16-20. JOHN R. RINGWALT.

CLEVELAND.

The Oldsons Hypnotism was presented at the Euclid Avenue Opera House 2-7 by an unusually good co., and pleased large audiences at each performance. Toby Claude, as Fi Fi, made the hit of the piece, and was liberally applauded. John E. Henshaw, who has hosts of friends in this city, has a congenial role that he plays with his old time vigor. Belle Harper and May Ten Broeck were both good in their respective parts, and the rest of the characters were acceptably filled. The chorus was effective, and the play was sumptuously staged. Robert Edeson in Soldiers of Fortune 9-14. Francis Wilson 16-21.

At the Lyceum Theatre The Major and the Judge held forth 2-7, and the musical farce was given by a fair co. The singing of Sallie Trembler and the Doherty Sisters' clever dancing were features. George Sidney is busy 9-14.

Barney Gilmore was seen in Kidnapped in New York at the Cleveland Theatre 2-7. He is surrounded by a good co., and was accorded generous patronage. The Counterfeiters 9-14.

F. N. Drew, the veteran actor, father of Frank Drew, manager of the Star Theatre, of this city, died at Philadelphia 1. His remains were buried at Girard, Pa., the home of his son.

WILLIAM CRASTON.

COLUMBUS.

The Stocks played a return date at the Southern Jan. 31 and repeated the success of the former visit. Martha Hervey in The Only Way was greeted with but fair business 2, 3, 4, but those present enjoyed one of the very best offerings submitted during the present season.

The Misky and the Judge proved an excellent laugh provoker at the Grand Jan. 29-31 and enjoyed heavy business.

The Cattle Kings 29-31, and Kelly and Weeks 2-4 played to heavy business at the High Street.

W. W. PHOENIX.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (S. F. McDonald, mgr.): Mahara's Minstrels Jan. 27; good business. Powell-Bolthal co. 2-7.——MONTGOMERY THEATRE (Theodor Doetsch, mgr.): Rentfrow and Adams 26; good house. Primrose and Dockstader's Minstrels 29; perfect house. Andrew 31; S. R. O. Jacobs Brothers 4. Ellis Binder 5. James O'Neill 6. Hello, Bill 7.

SHEFFIELD.—MEYER'S OPERA HOUSE (Thomas P. Littlejohn, lessee): Hi Henry's Minstrels Jan. 31 to packed house. Romeo and Juliet 28 to good house. Hubert's Minstrels 31 to top-heavy house. A Thoroughbred Tramp 2.

ROSELLE.—THEATRE (J. Tannehaus, mgr.): Rentfrow and Adams Jan. 26; business good. Peck's Bad Boy 28; immense house. Andrew 29, 30 to fair business. Primrose and Dockstader's Minstrels 31 to heavy business.

HUNTSVILLE.—OPERA HOUSE (Spragins and Littlejohn, mgrs.): Gaspar-Pollock Stock co. Jan. 26-28; crowded house. Heart of Alabama (local) 29; good business. Hubert's Minstrels 30.

SELMA.—ACADEMY OF MUSIC (Lang and Rose, mgrs.): Hello, Bill 2 to poor house. James O'Neill 6. When Knighthood Was in Flower 6.

TALLADEGA.—CHAMBERS' OPERA HOUSE (Joseph S. Chambers, mgr.): Hi Henry's Minstrels Jan. 16; largest audience of season.

DEMOPOLIS.—BROSWELL THEATRE (Hayden and Frost, mgrs.): Hello, Bill 2; poor business.

UNION SPRINGS.—ELEY OPERA HOUSE (Henry T. Rennolds, mgr.): Dark.

ARIZONA.

TUCSON.—OPERA HOUSE (A. V. Granville, mgr.): James Boys in Missouri Jan. 26; good business. Lovers' Lane 29; only fair business. Olympia Opera co. 2-4. Old Jed Prouty 6. A Night at Comic Opera 9 (local). Eugene Cowles 11.

ARKANSAS.

LITTLE ROCK.—THEATRE (R. S. Hamilton, lessee): Tolson Stock co. Jan. 26-30 in The Virginian, The Man from Kentucky, The Gambler's Sweetheart, Carolina Folks and The Princess of Patches to large business. Haverly's Minstrels 31; good business. Mr. Plaster of Paris 2. When We Were Twenty-one 4. Florodora 6, 7. A Texas in Turkey 8. Heroes and Heroes 10. Other People's Money 11. Alphonse and Gaston 12. Primrose and Dockstader's Minstrels 13. Finnigan's Ball 14. Jefferson De Angelis 16. Pennsylvania 18. Richard Carvel 19. Porsch-Boldtel co. 23-27.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Reed, mgrs.): Briggs Comedy co. Jan. 26-28 and 31 to large business. Haverly's Minstrels 29 to S. R. O. Mr. Plaster of Paris 2 to good house. When We Were Twenty-one 3. Florodora 4, 5. A Texas in Turkey 10. Primrose and Dockstader's Minstrels 14.

PINE BLUFF.—NEW ELKS' THEATRE (Charles Hayward, mgr.): Rose Coghlan Jan. 26; capacity. Mr. Plaster of Paris 4. When We Were Twenty-one 5. Thelma 7. Florodora 8. A Turkish Texas 10. Pinaud's Ball 12. Jefferson De Angelis 14. Pennsylvania 16. Richard Carvel 18. Tolson Stock co. 23-28.

JONESBORO.—MALONE THEATRE (C. C. Cozean, mgr.): When We Were Twenty-one 5. Round the World in Eighty Minutes 12. Hambidgeon and Rascal 19. Alden Benedict's Thelma 21. Barlow and Wilson's Minstrels 28. A Wise Member 26. A Cheerful Liar 4 (local).

HELENA.—GRAND OPERA HOUSE (Newman and Herman, mgrs.): Rose Coghlan in The Second Mrs. Tanqueray Jan. 26; good drawing card. When We Were Twenty-one 31; good house. Thelma 6. The Four Cohans 14.

FORT SMITH.—GRAND OPERA HOUSE (W. L. Hollenquist, mgr.): When We Were Twenty-one 2. Floyd R. Grigsby's Co. 5-7.——ITEM: After April 1 E. H. Stabler will resume management for coming year.

FAYETTEVILLE.—OPERA HOUSE (H. M. Hodgins, mgr.): Hawthorne Sisters Jan. 26-28; fair houses. When We Were Twenty-one 31 to S. R. O.

CALIFORNIA.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, mgr.): The Telephone Girl Jan. 19; poor house. The Man from Sweden 20; fair house. Orpheum Road Show 22; good audience. The Man from Manhattan 23. Murray and Mack 31. 1; fine audiences. At Sandy Bottom 4.——GARDEN THEATRE (Webster and Bonnell, mgrs.): The Black Flag 19-23. Shanty Town, with Conlon and Ryder, 26-1. Miss Hurley from Jersey 2-8; good houses.——NEW UNIQUE THEATRE (H. Grauman, prop.): Will open about Feb. 8.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, mgrs.): A Night on Broadway Jan. 25, 26; excellent business. A Devil's Auction 29; attendance large. Sandy Bottom 31, 1. Gabrilowitsch 4.——DEWEY THEATRE (Ed. Chapman, mgr.): Dewey Stock co. in The Widow Goldstein 26-1; house well filled nightly. The Celestial Maiden 2-8.——ITEM: The Devil's Auction co. were compelled to cancel their engagement 27, owing to a delay caused by a washout on the railroad.

LOS ANGELES.—THEATRE (H. C. Wyatt, lessee): Frank Daniels in Miss Simplicity Jan. 26-29 packed the house. The Telephone Girl 30-31; good houses. A Devil's Auction 2-4. Mlle. Rallo De Lorca 5. Lovers' Lane 9-11. Nance O'Neill 16-21.——BURBANK THEATRE (Oliver Morosco, lessee): The Nell co. Jan. 26-31 in A Pool of Fortune. A Ticket of Leave Man 2-7.

SAN DIEGO.—3RIS THEATRE (H. C. Wyatt, mgr.): Royal Italian Band Jan. 19, 20; large houses. James and Warde in The Tempest 21 to capacity.——ITEM: Mr. Warde being ill was unable to appear.

POMONA.—ARMORY OPERA HOUSE (W. C. Stevens, mgr.): James Boys in Missouri Jan. 24; packed house. La Vere's Vaudeville Entertainers 27-29; fair audiences. Kinetoscope Kings 31.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kiplinger, mgr.): The Telephone Girl Jan. 26; good house. Beaty Brothers Kinetoscope 29; large house. Lovers' Lane 5.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. H. Nye, mgr.): Anna Held 2; one of the largest houses of season. The White Slave 3. The Tyranny of Tears 6. Arizona 9. Happy Hooligan 12. Cameron Opera co. 13. The Fatal Wedding 16. San Toy 17.——TEMPLE THEATRE (Grant Pauley, mgr.): The Kitties' Band 28; two large houses. The Game Keeper 5.——ITEM: Mr. Pauley announces that the Stair-Havlin people have completed arrangements to start remodeling the Temple immediately after the closing of the house this Spring.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, mgr.): The Burgomaster Jan. 26, 27 to crowded houses. Kittles' Band 28 to good business. Nelse Erickson 30, 31 in Yon Yonson to large houses.

SALIDA.—OPERA HOUSE (W. W. Roller, mgr.): Yon Yonson Jan. 29; S. R. O. Robert Downing in The Gladiator 4. The Fatal Wedding 18. Weidemann's Stock co. 18-21.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): The Kittles' Band 4. The White Slave 7.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, mgr.): Dark.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, mgr.): Iris packed the Hyperion Jan. 30 until even standing room was at a premium, and it is estimated that fully five hundred were unable to squeeze in. Miss Harned's support was quite fair. Henry Jewett made a sufficiently repulsive Maldonado. The Liberty Belles again crowded the theatre to the doors 31. Yale Glee and Banjo Club Concert 2 to large and fashionable audience. Nell Burgess in The County Fair matinee and evening 4. Hattie Schelder, child pianist, in recital 5. Nancy Brown 11. Knights of St. Patrick Ball 16. Ethel Barrymore 17. Ushers' Ball 18. The Wild Rose (return) 20, 21. Dorcsht Lodge Concert 27. Week of March 2: Nat Goodwin. Andrew Mack, Stuart Robson, and Denman Thompson.——POLI AUDITORIUM: The first concert this season given by the Orchestral Club was generously attended 29.——NEW GRAND OPERA HOUSE (G. B. Bunnell, mgr.): Hearts of Oak 2-4 turned 'em away. The plays of the late Mr. Herne seem never to lose their charm and Hearts of Oak seemed to please quite as well as it did upon its first presentation. The co. included James Herne, Edward Wormley, J. Gross, William Nash, Elsie Ryan, Leona Evans, and Grace Estelle Clarke. Agnella Bingham's excellent co. in The Climbers found the Grand too small for the crowds desirous of seeing her popular play. The settings were the best seen in a society play at this house this season, and the co. proved a clever one. John E. Kellerd, William Pearce, Fred W. Peters, Carl St. Aubyn, Marguerite St. John, Maud Trevelle Gordon, and Mandi Rorr were cast for the more prominent roles.——ITEM: Arrangements have been made for another German play at Yale.—The Irving Place co., under Heinrich Conried, will present Die Journalisten March 11 at the Hyperion.—Mr. and Mrs. Russell established a party of ladies at lunch on 27 and afternoon at the Hyperion to see E. H. Sothern in The Professor's Love Story.

EMMA BARRIE.

HARTFORD.—PARSONS' THEATRE (F. C. Peters, mgr.): The Royal Hungarian Orchestra Jan. 26, 27 to fine audiences most artistically rendered, was enthusiastically received by an audience that would have been much larger had the merits of the players been better known. Packed houses greeted Virginia Harned matinee and evening 28 in the much talked of Iris. It was a magnificent performance, finely acted by an excellent co. The Alma Chester co. are doing an excellent business 2-7 and creating a very favorable impression on their first visit here. The repertoire comprises La Belle Russe, Rockford Tark, Buried Diamonds, Her Husband's Sin, A Hoosier Romance, As in a Looking Glass, and Captain Swift. Last, the audience, entertained between acts with uplifting harmonies, Pauline Blair in Zaza 9. Nancy Brown 11. Royal Review 12-14.——NEW HARTFORD OPERA HOUSE (Goodman and Greven, mgrs.): For Love and Honor, a thriller and well produced drama, opened good patronage 2-4. A strong co. presented the familiar Hoyt Lyons 5 to good business. The Gates of Justice by James Y. Fiercee Burns and venerable 9-11.——ITEM: The Reel Steak Club have applied for a charter to the General Assembly, now in session. When the clerk of the House read the title of the club name of the "beefsteakly enlightened right set," and when the Speaker jokingly referred the bill to the Committee on Public Safety and Health they just "bellowed." When they had their "last" call it was referred properly to the Committee on Incorporations.—The city is to be the only one between New York and Boston to be favored by the farting tour of Bordens. Edward De Reszke, and the Metropolitan Opera House Orchestra.

A. DUMONT.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, mgrs.): The Prisoner Across 2; good patronage. Over Niagara Falls 4 drew well. The Heart of Letting 7. Bennett and Moulton co. 9-14. The Welsh 16. Howe's Moving Pictures 19. The Climbers 20. At Valley Forge 23.——OPERA HOUSE (W. W. Hanna, mgr.): Powell and Williams' Octoroons 31; good patronage.——ITEM: At a meeting of the directors of the Russwin Lyceum Theatre held Feb. 2, F. J. Lynch, one of the present lessees, secured a lease of the theatre for a term of five years, from March 1, 1903, thereby dissolving the partnership of Gilbert and Lynch, that has existed since this theatre was opened.

JOHN J. HEENAN.

BRIDGEPORT.—COLONIAL THEATRE (Edward C. Smith, mgr.): Hill's Southern Town Jan. 29-31; business good. Jerome 2-4 to excellent business. Under Southern Skies 5; good as last season. Hearts of Oak 6, 7. Secret Service 9-11. Shenandoah Blair in Zaza 12. The Rays in A Hot Old Time 12, 14. David Higgins and Georgia Waldron in At Piney Ridge 16-18. The Show Girl 19. Adrift 20, 21. When Johnny Comes Marching Home 23. The Climbers 26-28.

W. F. HOPKINS.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): Daniel Ryan 2-7 opened in A Royal Slave to crowded house. Other plays: Forgiven, An Enemy to the King, The Fatal Wedding, Monte Cristo, The Three Musketeers, Virginius, His Life for Hers and O'Brien the Contractor. Henrietta Crossman 13.

EDWARD H. TIBBITS.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, mgr.): Bennett-Moulton co. 2-9; good audiences. Uncle Josh Spruceby 10. Howe's Pictures 20. At Valley Forge 23. The Show Girl 24.——McDONOUGH THEATRE (Kennan and Co., mgrs.): Smart and Williams' Octoroons 4, 5; large audiences. Haverly's Troubadours 9. Why Patsy Left Home 20. Watson Sisters 23.

WATERBURY.—POLI'S THEATRE (Jean Jacques, mgr.): Virginia Harned Jan. 29 to capacity. Sweet Clover 30 to fair audience. A Ruined Life 31 to large business. Jerome 2. Nell Burgess booked for 3, canceled, owing to star's sickness.——ITEM: Exaggerated reports regarding the strike in this city have been published by out of town papers. The business at the theatres continues very good.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Matus Hungarian Orchestra Jan. 29; small audience. A Royal Slave 31; good house. Smart and Williams' Octoroons 28; large audience. Tracy the Outlaw 2; large audience. Rose Lynne 7. Why Patsy Left Home 10. The Planter Arrow 11. Elsie DeVoe co. 16-21.

MERIDEN.—JACQUES OPERA HOUSE (Jacques and Rigby, mgrs.): A Ruined Life Jan. 30; fair business. Sweet Clover 31; fair business. Vaudeville 2-7 opened to fair business. Keystone Dramatic co. 9-14.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): Ryan Comedy co. Jan. 26-31; business good.——NEW LONDON OPERA HOUSE (James Nolan, mgr.): Innocent Maids 30, 31 to two large audiences.

BRISTOL.—OPERA HOUSE (Michael Brothers, mgrs.): Over Niagara Falls 3; good house. Joshua Whitcomb (local) 4; S. R. O. Ballamoosa (local) 10. Burt Haverly's Troubadours 12. Orphan Heiress 18.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Sheara, mgr.): The Fast Mail Jan. 29; large audience. Feuberg Stock co. 2-7; large houses.

STAMFORD.—GRAND OPERA HOUSE (L. M. Hoyt, mgr.): The Climbers 4 to S. R. O. Under Southern Skies 13.

WINSTED.—OPERA HOUSE (J. R. Spaulding, mgr.): Dark.

TORRINGTON.—UNION THEATRE (Volkman Brothers, mgrs.): Champlin Stock co. 9-14.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Gamon K. Bagley, mgr.): Quincy Adams Sawyer 2; large audience. Old Heath 3 to good house. A Hot Old Time 4; large audience. Side Tracked 5. William Faversham 6. Tangled Relations 9 cancelled. A Hidden Crime 12. Chris and Lena 14. Mrs. Le Moyne 16. Two Sisters 19. When the Bell Tolls 20. Keller 21.

FLORIDA.

JACKSONVILLE.—BURBRIDGE THEATRE (J. D. Burbridge, mgr.): Old Innocence Jan. 26, packed house. James O'Neill in The Musketeer 29, 30; large houses. Ellis Binder in When Knighthood Was in Flower 2 to S. R. O. Leon Herrmann 3. Al. H. Wilson 7. Arizona 9. Lewis Morrison 10.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, mgr.): Richards and Pringle's Minstrels Jan. 24 to S. R. O. A. G. Allen's Minstrels (under canvas) 29 to good business. The Star Boarder 28. Si Stebbins 9. Sam Jack's Burlesque 14. Gorton's Minstrels cancelled.

PENSACOLA.—OPERA HOUSE (John M. Cox, mgr.): Perschi-Boldeni co. Jan. 26-1 to good business. Peck's Bad Boy 27 to fair house. Lewis Morrison in Faust 2. Hello, Bill 4. Destrick Schulo (local) 5.

TAMPA.—BAY CASINO (R. L. Chase, mgr.): The Star Boarder Jan. 29 to crowded house. Gorton's Minstrels 6. Lewis Morrison in Faust 9.

TALLAHASSEE.—MUNRO'S OPERA HOUSE (R. Munro, mgr.): Old Si Stebbins 3. Hello, Bill 5.

GEORGIA.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, mgr.): Katherine Kidder Jan. 31 to poor business. Leon Herrmann 2 to good business. James O'Neil 3 to good business. When Knighthood Was in Flower 4. Faust 5. Sally in Our Alley 9. Al. H. Wilson 10. Arizona 12. Hello, Bill 13.

SAVANNAH.—THEATRE (W. R. Sentkind, mgr.): James O'Neill Jan. 29 in The Musketeer to large audience. Kathryn Kidder 29 in An Eye for An Eye; fair audience. Ellis Kidder in When Knighthood Was in Flower 30 to S. R. O. Eleanor Robson in Andrey 2; large house. Leon Herrmann 3. The Hoyt co. 9-14.

MACON.—ACADEMY OF MUSIC (J. A. Newcomb, mgr.): James O'Neill Jan. 31 in The Musketeer to large audience. Tim Murphy 2; good business. When Knighthood Was in Flower 3. Leon Herrmann 5. Al. H. Wilson 9. Arizona 16. Florodora 28.

ALBANY.—SALE-DAVIS OPERA HOUSE (L. R. and A. C. Gortalowsky, mgrs.): Old Si Stebbins Jan. 29; fair house. Old Innocence 30; S. R. O. Lewis Morrison in Faust 6. Arizona 16. Hello, Bill 18. A Thoroughbred Tramp 19.

AMERICUS.—GLOVER'S OPERA HOUSE (James and Dudley, mgrs.): Dan Darleigh in Old Si Perkins Jan. 29 to fair audience. Tim Murphy 31 to large audience.

AUGUSTA.—GRAND OPERA HOUSE (William Schweigert, mgr.): Katherine Kidder in An Eye for An Eye Jan. 30; good business. Arizona 4; large audience. Lewis Morrison 14. Peyton Sisters 16-18.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, mgr.): Katherine Kidder in An Eye for An Eye 2 to large house. Andrey 5. Oratore 9. Tim Murphey 10. Gorton's Minstrels 12. Arizona 17.

NEWNAN.—REESE OPERA HOUSE (Rowland and Glover, mgrs.): Frank Davidson 29. Old Si Stebbins 28.

GRIFFIN.—OLYMPIC THEATRE (R. R. Walcott, mgr.): Dark.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): The Burglar and the Wolf Jan. 26; top-heavy house. Huntoon's Stock co. 31 in Pompino deserved better patronage. Imperial Stock co. 1-7. Florence Roberts 4-6. A Gambler's Daughter 7. Kittles' Band 10. The Fiddler's Claim 13. U. T. C. 21. Murray and Mack 28. The Game Keeper 27.

POCATELLO.—AUDITORIUM (Colonel Hansford, mgr.): The Burglar and the Wolf Jan. 29 to very good business. Florence Roberts in Zaza 12.

WALLACE.—MASONIC TEMPLE (M. J. Fiebrantz, mgr.): The Wrong Mr. Wright Jan. 26 canceled. Down by the Sea 30. The Old Mill Stream 2.

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ILLINOIS.

DANVILLE.—GRAND OPERA HOUSE (A. W. Hemly, mgr.): Shooting the Chutes Jan. 29; closed at Logansport 27. Katherine Willard 29; large audience. Old Fiddlers' Contest (benefit Modern Woodmen) 30; immense business. O'Hooligan's Wedding 31; very light house. Le Voyage en Suisse 2; satisfactory returns. Down Mobile 3; fair business. Flowders 5. McCarthy's Mishaps 6. Legally Dead 9. Sherlock Holmes 11.——MEMORIAL HALL SOLDIERS' HOME (Walter Kelly, mgr.): Hoyne Band Minstrels 29, 29; packed houses. Carter's Musicians 4; good satisfaction. Colonial Motion Picture co. 9, 10.——ARMORY (Edwin Winter, mgr.): Colonial Motion Picture co. 7.

LINCOLN.—BROADWAY THEATRE (Maude H. Comstit, mgr.): The King of Detectives Jan. 21; fair house. A Poor Relation 29 to good business. Oriental Burlesquers 31; large house. Bonnair Price co. 29-31 to good business, in A Woman's Power, Indiana Folks, Maud Muller and Life in New York. The Secret Dispatch 2; fair house. Robert Mantell 4. Le Voyage en Suisse 7. Mickey Finn 8. Way Down East 11. Gideon's Minstrels 12. Band Concert (local) 17. Rinehart Force 21. The Cuvelet's Daughter 23. At Cozy Corners 28.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George Chatterton, mgr.): Peggy Gaither Jan. 26; great audience. Peggy Grandpa 28; large audience. Rose Coghlan in The Second Mrs. Tanqueray 31; fair audience. Barbara Byron in Le Voyage en Suisse 1; large house. Katherine Hilliard in The Power Behind the Throne 2; fair audience. Robert B. Mantell in The Dagger and the Cross 3 to S. R. O. The Gay Lord Quex 11. The Prince of Pilsen 12. Gideon's Minstrels 14. The Silver Dagger 18. A Turkish Texas 19. The Students 19. The Trans-Oceanic 23.

GALESBURG.—AUDITORIUM (F. R. Bangster, mgr.): Peggy Grandpa Jan. 31; enormous business. Flowders 2; house crowded. The Strollers 3. Through the Center of the Earth 6. Nathan Hale 7. The Prince of Pilsen 9. George H. Brennan's co. in Casts 11. Katherine Willard in The Power Behind the Throne 14. Rose Coghlan in The Second Mrs. Tanqueray 21. David Warfield in The Auctioneer 23. Yon Yonson 24. Sally in Our Alley 25. Princess Chic 27. Ben Toy March 2. The Chaperone 3.

AURORA.—OPERA HOUSE (J. H. Plain, mgr.): The Rotarian Jan. 28; capacity. When Reuben Comes to Town 29; fair business. Everything Life 30; business large. Joseph, Jr., and William Jefferson in The Rivals 30; large audience. Murray Comedy co. 2-7. Royal Williamsons 9. The Secret Dispatch 12. A Trip to Switzerland 14. Captain Jinks of Horse Marine 17. Her Lord and Master 21. Howard-Dorset co. 23-28.

CAIRO.—OPERA HOUSE (Bennett and Williamson, mgrs.): Rose Coghlan Jan. 29 in The Second Mrs. Tanqueray to fair business. Mrs. Le Moyne 31 in Among Those Present to crowded house. Marguerite Sylvia 2 in The Strollers to capacity. Way Down East 3. The Silver Dagger 7. Kelcey and Shannon 9. Mr. Jolly of Joliet 10. Down Mobile 12. David Harum 13.

CANTON.—GRAND OPERA HOUSE (F. R. Powelson, mgr.): Peggy Grandpa Jan. 29; business good. The Suburban 27; business fair. The Gay Lord Quex 28; business poor. Le Voyage en Suisse 30; business fair. Just Struck Town 2. A Devil's Lane 3. 48 Pinkard 4. Metropolitan Burlesquers 9. The Power Behind the Throne 6. Howard Kyle 12. Way Down East 14.

ROCK ISLAND.—ILLINOIS THEATRE (Archie M. Cox, mgr.): Si Pinkard Jan. 26; good house. The Gay Lord Quex 28; capable co. Mickey Finn 30; fair house. The Denver Express 1; large house. Joseph Jefferson, Jr., and W. H. Jefferson in The Rivals 2 to good house. Peggy Grandpa 4. The Prince of Pilsen 6. Cozy Corners 11.

CENTRALIA.—PITTENGER GRAND OPERA HOUSE (George W. Pittenger, mgr.): West's Minstrels Jan. 22; good business. Katherine Willard in The Power Behind the Throne 26; splendid business. Way Down East 2; S. R. O.; receipts $779.80. A Runaway Match 10 cancelled. David Harum 14. Harry Shannon co. 19-21. The Irish Fawnbrokers 23.

PANA.—NEW GRAND (J. C. Gallier, mgr.): The Power Behind the Throne Jan. 27; packed house. Thomas Jefferson 29; large house. A Devil's Lane 31 to top-heavy house. Clark Stock co. 2-7. The Silver Dagger 16. Gideon's Minstrels 24. The Suburban 26. The Strollers March 6. The Princess Chic 7. Reaping the Harvest 10.

PARIS.—SHOAFF'S OPERA HOUSE (J. A. G. Shoaff, mgr.): Thomas Jefferson Jan. 30 to fair house. The Silver Dagger 31 to fair business. A Millionaire Tramp 2 to large house. McCarthy's Mishaps (return) 4. Bolivar's Busy Day 9. Doings of Hanover Hamilton 13. Way Down East 18. The Sons of Life 21. The Secret Dispatch 23.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, mgr.): Peggy Gaither Jan. 27; large house. Peggy Grandpa 28 to S. R. O. Gendmer's Band (local) 30. A Millionaire Tramp 31 to large matinee and evening performance. The Dagger and the Cross 2. Nathan Hale 3. The Chaperone 6. Howard Dorsett co. 9-12.

KEWANEE.—McCLURE'S OPERA HOUSE (C. E. Bowler, mgr.): Si Pinkard Jan. 31 to large business. A Devil's Lane 6. A Turkish Texas 11. Way Down East 12. The Sons of Life 16. Just Struck Town 18. David Harum 20. Reaping the Harvest 23.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): Stetson's U. T. C. Jan. 24 to S. R. O. The Suburban 26 to small business. The Devil's Lane 27; fair audience. Howard Kyle in Nathan Hale 29; fair house. The Power Behind the Throne 30; poor business.

ALTON.—TEMPLE THEATRE (W. M. Savage, mgr.): Thomas Jefferson in Rip Van Winkle Jan. 26; large business. Peggy Gaither 28; full house. Rose Coghlan 30; bit of season. Way Down East 31; S. R. O. Grace Hayward co. 1-7 opened in Graustark to S. R. O.

ROCKFORD.—GRAND OPERA HOUSE (George R. Peck, mgr.): The Gay Lord Quex Jan. 26; fair house. A Hoosier Daisy 29; small house. Elsie Deke 30; good audience. The Man of the Crags 30; small house. Sporting Life 31; fair house. Henry Miller 3. The Bostonians 6.

STREATOR.—PLUMB OPERA HOUSE (J. R. Williams, mgr.): Sporting Life Jan. 26; good business. When Reuben Comes to Town 29; large audience. Peggy Gaither 31; good attendance. A Turkish Texan 13. The Smart Set 14.

MATTOON.—THEATRE (Charles Hanna, mgr.): McCarty's Mishaps Jan. 26; good house. The Power Behind the Throne 28; fine business. Bolivar's Busy Day 29; good house. The Secret Dispatch 31; fair business.

LA SALLE.—ZIMMERMANN OPERA HOUSE (H. C. Zimmermann, mgr.): Thomas, Jr., and William Jefferson in The Rivals 1; large house. Howard Kyle in Nathan Hale 2 to good business. Two Married Men 7. Hynes Brothers 8.

STERLING.—ACADEMY OF MUSIC (M. E. Ward, mgr.): Man to Man Jan. 28 to good business. Sporting Life 5. At Cozy Corners 10. Just Struck Town 11. Himmelein's Imperial Stock co. 16-21. King Dodo 22. Gideon's Minstrels 24.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.): Mickey Finn Jan. 27 to good attendance. The Suburban 30, 31 to very large audience. The Prince of Pilsen 2 to $1,307 house. The Bloodhills 4. The Princess Chic 6. 48 Pinkard 7.

OTTAWA.—FARRELL'S THEATRE (T. B. Farrell, mgr.): Man to Man Jan. 29 to fair business. Nathan Hale 30 to good house. Joseph Jefferson, Jr., and William W. Jefferson in The Rivals 31 to fair business. On the Stroke of Twelve 3.

OLNEY.—HYATT'S OPERA H

business. Lost by the Desert 1 to large audience. Mickey Finn 7. Royal Lilliputians 8.

BELVIDERE.—DEETHICKE OPERA HOUSE (O. C. Jackson, mgr.): Foxy Grandpa Jan. 28; good business. King Dodo 30 to capacity. At Cozy Corners 5. Sporting Life 7. Le Voyage en Suisse 13.

MARSHALL.—PYTHIAN THEATRE (Hector and Baird, mgrs.): Hunting the Chaties Jan. 30 cancelled. Locally Dead 13. Le Voyage en Suisse 17.

WESTVILLE.—PEOPLE'S THEATRE (W. A. Prince, mgr.; F. O. Darville): Watson's Oriental Burlesquers 1 to $250. Hemrich Minstrels 8.

DIXON.—OPERA HOUSE (F. A. Truman, mgr.): A Hoosier Daisy Jan. 30; fair house. A Warm Match failed to appear.

BETHANY.—VADAKIN OPERA HOUSE (J. H. Vadakin, mgr.): A Millionaire Tramp 4.

MORRISON.—AUDITORIUM (Lewis and Skelly, mgrs.): Sporting Life 4.

INDIANA.

MARION.—THE INDIANA (R. B. Klinesmith, mgr.): William H. West's Minstrels Jan. 28; average house. Sally in Our Alley 30; limited patronage. Our New Minister 4. A Texas Steer 5. The Sign of the Cross 13. Sporting Life 14. Fast Mail 16. The Prince of Pilsen 19. Last Days of Pompeii 20.——THE GRAND (R. L. Klinesmith, mgr.): The Conquest Daughter 29-31; good patronage. A Hungarian Nobleman 2-4 to fine audiences. The Colonial Sweethearts 6. Weary Willie Walker 7. Katzenjammer Kids 9. A Texas Steer 10. Nevada 14. Hustler for Hawkins 17. Man to Man 18. Hearts of Gold 21. Fast Mail 23. Hearts of Gold 24.——COLUMBIA HOUSE THEATRE (W. A. Klinesmith, mgr.): Katzenjammer Kids 12. Man to Man 19.

FORT WAYNE.—MASONIC TEMPLE THEATRE (Frank J. Sheafer, mgr.): The Brothers Jan. 26; good house. Two Merry Tramps 27 to crowded house. Mary Jane 28; good house. The Sheik 29; good house. A Fight for Millions 30; fair house. Polly 31; fair 31; crowded house. Hustler for Hawkins 1. Man to Man 2. Sally in Our Alley 3. Small Time Vaudeville 4. Last Days of Pompeii 5. Jane Darrow 7. The Sign of the Cross 10. Sheik 11. Prince of Pilsen 12. Fast Mail 13. Fast Mail 14. Two Merry Tramps 15. When Knights Cross to Town 16. Prince of Pilsen, matinee and night, 21.

RICHMOND.—MURPHY THEATRE (Murphy, mgr.): The Clansman Jan. 26; fair house. The Great Lafayette 28; fair house. A Bunch of Keys 30; poor house. Foxy Quiller; Katzenjammer Kids 31. Sidney Flint 2. Fast Mail, River 13. Dora Thorne 17. Henry Miller 18. Hustler for Hawkins 21.——MURPHY OPERA HOUSE (Murray, mgr.): Man to Man 27; fair business. Sporting Life 28; crowded house. Richard Carvel Co. to Dixie 30. Fast Mail Boy 2. Hustler for Hawkins 3. Fast Mail Boy 4. McGinty's Wedding Day 5.——GAYETY THEATRE (H. C. Hunsicker, mgr.): Katzenjammer Kids 12. Man to Man 19.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry S. Hilliard, mgr.): The Red Feather Jan. 29 to large house. Fast Mail 30; full house. Last Days of Pompeii 31; fair house. The Sheik 2; crowded house. A Fight for Millions 3; fair house. The Liberty Belle 4; poor show. Man to Man 5. Hustler for Hawkins 6. Fast Mail 7. The Sign of the Cross 9, 10.——AUDITORIUM (Harry S. Hilliard, mgr.): Mildred Holland 30; fair week. Last to the Desert 2; fair house.

ROSHMO.—SIX'S THEATRE (C. H. Byron, mgr.): When Knights Come to Town Jan. 29 to crowded house. The Sheik and the Prince 31 failed to appear. Hustler for Hawkins 2; to capacity. A Texas Steer 4. Hustler for Hawkins 5; to capacity. Down Mobile 6. Katzenjammer Kids 7. Fast Mail 9. Hustler for Hawkins 11. Man to Man 12. Fast Mail 13. Fast Mail Boy 14. Sporting Life 16. Fast Mail Boy 17. The Wolf 18. Hearts of Gold 21. Miller's Wife 23. Oliver's Show Boy 25.

BRAZIL.—McCLURE'S OPERA HOUSE (W. H. Lawlis, mgr.): Forepaugh's Comedians Jan. 26-28; fair business. McCarthy's Minstrels 3; fair business. Wagner's Oriental Burlesquers 5 to capacity. Down Mobile 6. The Show 7. What Happened to Jones 9. Weary Willie Walker 10. Hustler for Hawkins 14. Why Does Man 16. The Sheik (Operetta) 17. Westwood 20. Tracy Co Cutter 24.——THEIL: Dr. Bartow has replaced Jones as manager of the two theatres here and Mr. Murray is sole manager.

TERRE HAUTE.—THE GRAND (Thomas W. Barhydt, Jr., mgr.): Barhydt's Minstrels Jan. 29 to small house. Last Days of Pompeii 30; large house. Sam Cochran in The Jewel Mrs. Temperly 2; good house. A Millionaire Tramp 3; capacity house. Man to Man 4. The Conquest 5. Fiske 6. Down Mobile 7. Dora Thorne 9, 10. Sporting Life 11. Hustler for Hawkins 12. Barhydt's Minstrels 13. Fast Mail 14. Miller and Lyle Minstrels 16. Fast Mail Boy 17, 18. Wolf 19. Fast Mail Boy 20. Hustler for Hawkins 21. Le Voyage en Suisse 24. In Mizzoura 25. Weary Willie Walker 26. The Sign of Life 28.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry S. Hilliard, mgr.): The Red Feather Jan. 29 to large house. Last Days of Pompeii 30; full house. Last Days of Pompeii 31; fair house. The Sheik 2; crowded house. A Fight for Millions 3; fair house. Down Mobile 4. Katzenjammer Kids 5. Fast Mail 6. Hustler for Hawkins 7. Dora Thorne 9, 10.——AUDITORIUM (Harry S. Hilliard, mgr.): Mildred Holland 30; fair week. Last to the Desert 2; fair house.

ROSHMO.—SIX'S THEATRE (C. H. Byron, mgr.): When Knights Come to Town Jan. 29 to crowded house. The Sheik and the Prince 31 failed to appear. Hustler for Hawkins 2; to capacity. A Texas Steer 4. Hustler for Hawkins 5; to capacity. Down Mobile 6. Katzenjammer Kids 7. Fast Mail 9. Hustler for Hawkins 11. Man to Man 12. Fast Mail 13. Fast Mail Boy 14. Sporting Life 16. Fast Mail Boy 17. The Wolf 18. Hearts of Gold 21. Miller's Wife 23. Oliver's Show Boy 25.

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INDIANA.

MARION.—THE INDIANA (R. B. Klinesmith, mgr.): William H. West's Minstrels Jan. 28; average house. Sally in Our Alley 30; limited patronage. Our New Minister 4. A Texas Steer 5. The Sign of the Cross 13. Sporting Life 14. Fast Mail 16. The Prince of Pilsen 19. Last Days of Pompeii 20.——THE GRAND (R. L. Klinesmith, mgr.): The Conquest Daughter 29-31; good patronage. A Hungarian Nobleman 2-4 to fine audiences. The Colonial Sweethearts 6. Weary Willie Walker 7. Katzenjammer Kids 9. A Texas Steer 10. Nevada 14. Hustler for Hawkins 17. Man to Man 18. Hearts of Gold 21. Fast Mail 23. Hearts of Gold 24.——COLUMBIA HOUSE THEATRE (W. A. Klinesmith, mgr.): Katzenjammer Kids 12. Man to Man 19.

FORT WAYNE.—MASONIC TEMPLE THEATRE (Frank J. Sheafer, mgr.): The Brothers Jan. 29; good house. Two Merry Tramps 27 to crowded house. Mary Jane 28; good house. The Sheik 29; good house. A Fight for Millions 30; fair house. Polly 31; fair 31; crowded house. Hustler for Hawkins 1. Man to Man 2. Sally in Our Alley 3. Small Time Vaudeville 4. Last Days of Pompeii 5. Jane Darrow 7. The Sign of the Cross 10. Sheik 11. Prince of Pilsen 12. Fast Mail 13. Fast Mail 14. Two Merry Tramps 15. When Knights Cross to Town 16. Prince of Pilsen, matinee and night, 21.

RICHMOND.—MURPHY THEATRE (Murray, mgr.): The Clansman Jan. 26; fair house. The Great Lafayette 28; fair house. A Bunch of Keys 30; poor house. Foxy Quiller; Katzenjammer Kids 31. Sidney Flint 2. Fast Mail, River 13. Dora Thorne 17. Henry Miller 18. Hustler for Hawkins 21.——MURPHY OPERA HOUSE (Murray, mgr.): Man to Man 27; fair business. Sporting Life 28; crowded house. Richard Carvel Co. to Dixie 30. Fast Mail Boy 2. Hustler for Hawkins 3. Fast Mail Boy 4. McGinty's Wedding Day 5.——GAYETY THEATRE (H. C. Hunsicker, mgr.): Katzenjammer Kids 12. Man to Man 19

Cupid's Hide, Daughters of the South, The Prisoner of Abbey, Kate's Pants, and The Wheel of Fortune. Week of Feb. 16: Hoyt's Honey Bunches 15. The Hoodoo 16. The Green Archer 17.

PITTSBURG.—GRAND OPERA HOUSE (W. A. Wolfe, mgr.): The Convict's Daughter 31; good business. BIJOU: Fantastic co. 7. Black Crook co. 8-21.——ALVIN: Hoyt's week on sale 2 for the Kentucky Company engagement, and so many were disappointed in being unable to secure seats that Manager Wesley secured John Cumberland's consent to give a matinee 7.

NEW BEDFORD.—THEATRE (William A. Quirk, mgr.): Hal Godfrey and Heather Bright in The Abbey of Innisfallen 1; capacity. A Day at the Races 2 to large business. The Two Little Vagrants (Bessie Clayton and Jack Gardner) 3, 4. Wedding Bells 5, 6. Vanity Fair 7. A Modern Magdalen 14.

NEW BEDFORD.—THEATRE (William A. Quirk, mgr.): Hal Godfrey and Heather Bright in The Abbey of Innisfallen 1; capacity. A Day at the Races 2 to large business. The Two Little Vagrants (Bessie Clayton and Jack Gardner) 3, 4. Wedding Bells 5, 6. Vanity Fair 7. A Modern Magdalen 14.

NORTHAMPTON.—ACADEMY OF MUSIC (James L. Gillian, mgr.): Clara Turner co. opened a very successful week Jan. 26 in Daily Varden. Denial Jan. 1-14. Knowle of Oct. 15. Ethel Barrymore 19. The Silver Slipper 20. Williams College Dramatics 22. Mary Mannering 27.

TAUNTON.—THEATRE (Ralph Anthony, mgr.): Fiske Hall co. 2-7; fair business. Plays: A Bachelor's Honeymoon, Prince Pro. Royal Service, The Wife's Devotion, The Power of the Court. The Women in Black, The Paymaster and Camille. Mansfield Commune 12. Next Door 19.

LAWRENCE.—OPERA HOUSE (Cohn and Grant, mgrs.): Hoyt's Two Nights in a Bar Room Jan. 31, and the U. T. C. 2, both large houses. Foxy Grandpa 4 canceled. A Boy of the Streets 7. Tracy the Outlaw 9. A Modern Magdalen 10. The New Clown 11. Alma Chester 12-14.

CHELSEA.—ACADEMY OF MUSIC (James R. Pyne, mgr.): As You Like It, by Chelsea Woman's Club, Jan. 30; capacity. Tracy the Outlaw 10. Nell Burgess 23.

WEBSTER.—MUSIC HALL (H. S. Taylor and Co., lessees): The Convict's Daughter 2; fair house. The Limited Mail 11. Tracy the Outlaw 12. U. T. C. 17.

SOUTHBRIDGE.—DRESSER OPERA HOUSE (Dresser and Dresser, mgrs.): Tracy the Outlaw 4; large audience. The Convict's Daughter 6. The Limited Mail 9.

MILFORD.—MUSIC HALL (H. B. Warren, mgr.): Treasure Island Jan. 26; large audience. Martin's Two Nights in a Barroom 4 to appreciative audience. Al. Martin's U. T. C. 14.

MICHIGAN.

GRAND RAPIDS.—NEW POWERS (G. M. Wood, mgr.): Casto Jan. 26; fair audience. The Liberty Belles 30; satisfactory business. George Sidney 30; large house. Martin Harvey 31 in The Only Way deserved much larger house. The Burgomaster 2; fair audience. Powers Stock co. 4-7.——THE GRAND (O. Steil, mgr.): Rose Melville's engagement postponed until 27 owing to illness of star. Her played tobacco of week to S. R. O. The Counterfeiters 1-3; large house. Man to Man 4-6.——ITEM: To Manager Wood must be credited the enterprise for giving Grand Rapids its first stock co., which will be known as Colonel Wood's Players. Co. will include Mabel Montgomery, William Redmond, Hallett Thompson, Helen Ware, Alice Ritter, Mrs. William Redmond, Marian Greycourt, Victor Morley, Riley Hatch, Mr. Fitzpatrick, Mr. Fleming, Mr. Wadsworth, and George Barr. Stage will be under the direction of William Redmond. Co. will open 4 with The Charity Ball, followed by The Nominee. Other plays underlined are Nancy and Co., An Enemy to the King, Under Two Flags, Secret Service, Lord and Lady Algy and The Wife.

PORT HURON.—CITY OPERA HOUSE (L. P. Bennett, mgr.): Quinlan and Wall's Minstrels Jan. 27; good house. The School for Scandal 29 to good business. The Wild Rose 2; large audience. Myrtle-Harder Stock co. 9-14.——EDISON THEATRE (Elmer McCormick, mgr.): York State Folks 9. Elks' Minstrels (local) 19, 20.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Beach, mgr.): The Liberty Belles Jan. 26; good business. Castle Square Stock co. 27-31; fair patronage; In Lost in London, The King of the Plains, A Game of Wits, Monte Cristo, and Snow Ball. Edward Waldman 13 in Louis XI. Local Minstrels 14, 17.

TECUMSEH.—NEW BRADLEY (J. J. Orr, local mgr.): Adams, magician, Jan. 27 to full house. Robinson Crusoe 30 failed to appear. Patricola Concert co. 6. Reuben in New York 7. The Liberty Belles 13. The Midnight Express 20. The Counterfeiters 24.

MUSKEGON.—THE GRAND (Ray N. McGrath, mgr.): Busy Izzy Jan. 29; fair house. The Liberty Belles 30; fair business. Evil Eye 31 to fair house. Martin Brothers 1-7 opened to large business. Powers Theatre Stock 9. The Moth and the Flame 12. Foxy Quiller 13. Myrtle-Harder co. 16-21.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): Myrtle, Harder Stock co. Jan. 26-31 to good business. Plays: A Nutmeg Match, Caught in the Web, An Indiana Romance, A Naval Cadet, The Unknown and Kidnapped. The Evil Eye 4. The Liberty Belles 6. Robert Mantell 9.

KALAMAZOO.—ACADEMY OF MUSIC (E. A. Bush, mgr.): A Jolly American Tramp Jan. 30; light business. The Belles of New York 31; topheavy house. The Burgomaster 2; very good business. Man to Man 4; fair business. Lulu Glaser 9. Foxy Quiller 11. Bolivar's Busy Day 14.

ANN ARBOR.—ATHENS THEATRE (Dean M. Seabolds, mgr.): A Warm Match Jan. 28; fair house. The Wild Rose 31 to $600. The Evil Eye 5. The Burgomaster 7. Man to Man 11. The Liberty Belles 12. Robert Mantell 14.

ST. JOHNS.—ALLISON OPERA HOUSE (O. L. Hisler, mgr.): A Bunch of Keys Jan. 21; capacity. The Great Victor 29 failed to appear. Ralph Parlette 29; large house. Hahn-Furt co. 4. Robinson Crusoe 7. Along the Mohawk 12. The Midnight Express 18.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): The Evil Eye Jan. 29 to S. R. O. The Liberty Belles 2. Robert Mantell in The Dagger and the Cross 7. Richard Golden in Foxy Quiller 12.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, mgr.): Kennedy Players Jan. 26-31; good house. The Evil Eye 2. The Burgomaster 6. The Liberty Belles 9. York State Folks 10. Robert B. Mantell 11.

FLINT.—STONE'S OPERA HOUSE (Albert C. Penp, mgr.): Quinlan's and Wall's Minstrels Jan. 28; good house. The Evil Eye 3; good house. The Liberty Belles 7. Kennedy's Players 9-15.

PETOSKEY.—GRAND OPERA HOUSE (Guy M. Harwood, mgr.): The Liberty Belles Jan. 27; fine audience. A Trip to the Moon 14. Robinson Crusoe 16. Morrison's Faust 28.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): The Great Victor Show 21. The Silver Dagger 28. A Mother's Heart March 5. Midnight in New York 12.

BATTLE CREEK.—POST THEATRE (E. E. Smith, mgr.): A Jolly American Tramp Jan. 29; large house. The Evil Eye 30; good house. Busy Izzy 31; good house. The Liberty Belles 1; good house.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Lockie, mgr.): Casto Jan. 29 to small house. Man to Man 3; fair house. Foxy Quiller 10. The Span of Life March 3.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, mgr.): The Liberty Belles Jan. 28; fair house.——CITY OPERA HOUSE (William Murrell, mgr.): Dark.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (N. H. Widger, mgr.): My Friend from Arkansaw Jan. 31; fair house. The Counterfeiter 6. Hunt Stock co. 9-14.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): The Wild Rose Jan. 30; good business. The Burgomaster 3. Tom Marks 9-14. Foxy Quiller 17. The Gay Lord Quex 28. Florodora 27.

MARQUETTE.—OPERA HOUSE (A. F. Esseptte, mgr.): John Griffith in Macbeth Jan. 28; good business. King Dodo 10. The Wrong Mr. Wright 21. Across the Desert 28.

CADILLAC.—THE CADILLAC (C. E. Russell, mgr.): Mendelssohn Male Quartette Jan. 29; large house. The Great Victor Show 12. Morrison's Faust 26.

LUDINGTON.—OPERA HOUSE (U. S. Grant, mgr.): Boston Ladies' Symphony Orchestra Jan. 29; fine house. Local 10. Great Victor Show 13.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Macbeth Jan. 29; crowded house. Gaskell Stock co. 26-1; good houses.

CALUMET.—THEATRE (John D. Cuddihy, mgr.): The Liberty Belles Jan. 23 to large business. The Moonshiner's Daughter 31 to topheavy house.

MENOMINEE.—NEW THEATRE (Charles T. Greene, mgr.): John Griffith in Macbeth 30; large house. King Dodo 9.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, mgr.): Dark.

MINNESOTA.

ROCHESTER.—METROPOLITAN THEATRE (J. R. Reid, mgr.): Van Dyke and Eaton co. Jan. 26-31 to very large business. Plays: Driven to Bay, Across the Desert, When Fortune Turns, In the Valley of Kentucky, Miss Hussey from Jersey, Foxy to Fun and A Lobster's Wife. Andrews Opera co. 4. Walter Whitside 10. John H. Griffith 12. The Moonshiner's Daughter 19. The New Minister 26.

ALBERT LEA.—BROADWAY THEATRE (W. F. Gunn, mgr.): North Brothers' Comedians Jan. 26-31 in Jack of Diamonds, David Garrick, The Two Thieves, The Two Orphans, Parmer Allen, Turned Up and Camille to $700 business. The Philharmonics 2. Walter Whitside 9. Shore Acres 17.

DULUTH.—LYCEUM THEATRE (C. A. Marshall, mgr.): The Auctioneer; house packed. The Heart of Maryland 2; good house. Captain Jinks 3, 7.——METROPOLITAN OPERA HOUSE (W. H. Rooney, mgr.): Perrin Comedians are still drawing large houses. Woman Against Woman 2-7.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Daniel Sully in The Old Mill Stream Jan. 27; crowded house. Charles B. Hanford in Much Ado About Nothing 31; large house. Captain Jinks 2. Kate Claxton 16.

BRAINERD.—OPERA HOUSE (C. P. Walker, mgr.): Daniel Sully in The Old Mill Stream Jan. 26; fair house. Charles B. Hanford in Much Ado About Nothing 28. Captain Jinks of the Horse Marines 4. The Heart of Maryland 5.

WINONA.—OPERA HOUSE (O. F. Dullenmaier, mgr.): Joseph Jefferson, Jr., and William W. Jefferson in The Rivals Jan. 27 to S. R. O.

WABENA.—BURCH'S OPERA HOUSE (H. P. Burch, mgr.): Boston Concert co. 2, auspices public library.

FAIRMONT.—OPERA HOUSE (W. W. Ward, mgr.): Worth Brothers' Comedians 2-7 opened to capacity in The Tie That Binds. Shore Acres 16.

MISSISSIPPI.

JACKSON.—THE CENTURY (F. T. Ballard, mgr.): Creature's Band 27; good attendance. When We Were Twenty-one 28, canceled. Jefferson De Angelis Opera co. 29: S. R. O. Hello, Bill 31: fair business. Thelma 2. Peck's Bad Boy 4. Flanagan's Ball 6. Romeo and Juliet 7. David Harum 9. Prince and Pochester's Minstrels 10. Gertrude Coghlan 12. Katherine Kidder 13.

VICKSBURG.—WALNUT STREET THEATRE (Thomas M. Bearden, mgr.): Mr. Plaster of Paris Jan. 28: fair business. Hello, Bill 27: light attendance. Creature's Band 28: full house. When We Were Twenty-one 29: medium house. Jefferson De Angelis in The Emerald Isle 30: packed house. Flanigan's Ball 6. David Harum 6.

GREENVILLE.—GRAND OPERA HOUSE (H. R. March, mgr.): Hello, Bill Jan. 27; good business. Creature's Band 29: S. R. O. When We Were Twenty-one 30; large audience. Peck's Bad Boy 2; good business. Thelma 6.

HAZLEHURST.—PALER'S OPERA HOUSE (A. Mangold, mgr.): Brooklyn Stock co. 2-4; good business. Plays: Lost and Won, The Two Married Men, A Domestic Dilemma, Editha's Burglar, and Struck Gas.

CLARKSDALE.—NEW CLARKSDALE THEATRE (W. A. Crowley, mgr.): The Minister's Son Jan. 29; extra good; good house. Hello, Bill 30. Nebraska Indians 7. Kathryn Kidder 8.

BROOK HAVEN.—HEUCK'S OPERA HOUSE (Charles Heuck, mgr.): Hoyt's Comedy co. Jan. 29-31; packed houses pleased. National Stock co. 2-5; small houses disappointed. Coaching Party 6-10.

COLUMBUS.—OPERA HOUSE (T. J. Lott, Jr., mgr.): Thelma Jan 30 to good business. Romeo and Juliet 6. Kathryn Kidder 7.

WEST POINT.—OPERA HOUSE (Hills and Westbrook, mgrs.): A Thoroughbred Tramp Jan. 28. Thelma 29. The Courier of the Czar 30.

MISSOURI.

JOPLIN.—NEW CLUB THEATRE (Crawford, Schering and Phillips, lessees): 'Way Down East Jan. 27; large audience. A Royal Slave 29; good business. When We Were Twenty-one 30; good audience. The Mysterious Gypsy 1; S. R. O. Black Patti Troubadours 2; good house. Jolliffe and Fitzsimmons 3. Barlow's Minstrels 7. The King of Detectives 8. Mason and Mason 14. Hunting for Hawkins 15. Jefferson De Angelis 16. Two Jolly Rovers 21. Flanigan's Ball 22. A Little Outcast 23. James Boys in Missouri 28. Thelma 27. A Missouri Girl 28.

LOUISIANA.—PARKS THEATRE (E. A. Parks and W. B. Haley, mgrs.): Tracy, the Outlaw 3. Si Plunkard 5. Who, What and When Minstrels 18. Carpenter's For Her Sake 19. Hunting for Hawkins 20.——ITEM: E. A. Parks, owner and manager of the Parks Opera House, and W. B. Haley, secretary of the Burnett Opera House, have purchased from James K. O'Neil the ten-year lease held on the Burnett Opera House. E. A. Parks will use the old opera house to continue his increased music business.

NEVADA.—MOORE'S NEW THEATRE (E. H. Stettmund, mgr.): Choral Society Concert (local) Jan. 29 to capacity. 'Way Down East 29; large audience. A Royal Slave 31; packed house. For Her Sake 2. Black Patti Troubadours 4. Al. Schoch, matinee, 5. Who, What, When Minstrels 10. Resurrection, 12. Rose, magician, 17. Two Jolly Rovers 18, 19. Hunting for Hawkins 20. Thelma 23. A Little Outcast 25.

LAMAR.—OPERA HOUSE (Moore and McGilvary, mgrs.): When We Were Twenty-one Jan. 27 to fair business. For Her Sake 31 to small audience. J. Lorienzo Swickey 5. The Stowaway 9. Barlow's Minstrels 11. Milton Stock co. 16, 17. James Boys in Missouri 20. Carpenter's A Little Outcast 24. California 23. Other People's Money March 4.

HANNIBAL.—PARK THEATRE (J. B. Price, mgr.): Grace Hayward co. Jan. 26-31 to good business. Plays: Graustark, Reaping the Whirlwind, The Charity Ball, The Clemenceau Case, Denise, and Two Orphans. Tracey, the Outlaw 4. The Princess Chic 7. A Millionaire Tramp 12. The Suburban 14. The Strollers 17. For Her Sake 18. Foxy Grandpa 20.

DE SOTO.—THE JEFFERSON (Leon Herrick, mgr.): Spedden Paige co. Jan. 26-31 broke the record here in My Partner, the Colonel, Who's Who, Pegg's Ferry, East Lynne, James Boys in Missouri. A Thoroughbred 16 to S. R. O. A Millionaire Tramp 18. Si Plunkard March 2. The Convict's Daughter 7. The Eleventh Hour 9-14. New Fast Mail 28.

KIRKSVILLE.—HARRINGTON THEATRE (F. M. Harrington, mgr.): Katherine Willard in The Power Behind the Throne to capacity; excellent co. Barlow's Minstrels Jan. 22; good house; pleased. Dark 22 to 6. A Royal Slave 6. The Gay Lord Quex 9. Casey's Troubles 13. Are You a Mason 19.

WEBB CITY.—NEW BLAKE THEATRE (E. S. Brigham, lessee): The Christian Jan. 19; good co. and house. In the Shadow of the Gallows packed house. Hoyt Stock co. 26-28. When We Were Twenty-one 29. The Royal Slave 30. The Cowboy and the Lady 2. Barlow's Minstrels 6.

MEXICO.—FERRIS GRAND OPERA HOUSE (A. R. Waterman, mgr.): A Railroad Jack Jan. 28. 'Way Down East 30; good house. Tracy the Outlaw 6. Si Plunkard 10. A Ragged Hero 11. For Her Sake 12. A Millionaire Tramp 14. Windecker Vaudeville 16-18.

MACON.—BLEES THEATRE (H. R. Lesse, mgr.): The Deemster Jan. 26 to small house. California 29; good house. Railroad Jack 29; good house. A Royal Slave 7. A Millionaire Tramp 12. The Denver Express 14. For Her Sake 17. Tracy the Outlaw 20. Si Plunkard 21.

SPRINGFIELD.—BALDWIN OPERA HOUSE (Brooks and Houston, mgrs.): 'Way Down East Jan. 26; house packed. A Royal Slave 27; house fair. California 30, 31; houses good. The Deemster 2. The Cowboy and the Lady 3. Jeffries and Fitzsimmons 4. Barlow Brothers' Minstrels 6.

CLINTON.—OPERA HOUSE: When We Were Twenty-one Jan. 28; good business. Barlow's Minstrels 27 to S. R. O. Rose Novelty co. 7. Who, What, When Minstrels 11. California changed date from Jan. 30 to 12.

MOBERLY.—HEGARTY'S OPERA HOUSE (P. Holloran, mgr.): Mr. Jolly of Joliet Jan. 28; large house. A Royal Slave 6. Tracey, the Outlaw 7. Si Plunkard 11. For Her Sake 13. Bunker Vaudeville 16, 17. Are You a Mason 18.

CARTHAGE.—GRAND OPERA HOUSE (H. S. Brisbam, mgr.): When We Were Twenty-one Jan. 28; large house. For Her Sake 30; light business. The Cowboy and the Lady 2; S. R. O. Briggs co. 13-14. Brown's in Town 16. Rose Novelty co. 18.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, mgrs.): The Cowboy and the Lady 5. Are You a Mason 14.

MARSHALL.—OPERA HOUSE (William M. Striker, mgr.): The White Slave Jan. 29; good house. The Deemster 30; poor house. A Turkish Texan 2.

CHARLESTON.—GRAND OPERA HOUSE (S. P. Locke, mgr.): The Dice of Death Jan. 30; fine attendance.

MONTANA.

BUTTE.—SUTTON'S BROADWAY THEATRE (Dick P. Sutton, mgr.): David Warfield Jan. 23, 26; capacity. The Tyranny of Tears 28, 29. Harry Bereford 30, 31 drew fairly well. Coriantou 1-3. Daniel Sully in The Old Mill Stream 4, 5. Down by the Sea 6, 7. The Heart of Maryland 9, 10. Charles B. Hanford 11, 12. Frank Daniels 13, 14. Mrs. Charlotte Bruse 20, 21. Kate Claxton 24, 25. Wards and James 27-March 1.——GRAND OPERA HOUSE (Howe and Marks, mgrs.): Stock co. 2—indefinite. Mr. Fyper business-manager, and co. as follows: Albert Swenson and Belle Hutchinson, leads; Richard Hoyer, A. Paul Sealair, George Penrose, Jack McCabe, Thomas Fyperson, Brigham Fyper, Little Bertsbing, Allen Fyper, Virginia Bennett, Miss Chase, and Harry Chase.——UNION FAMILY THEATRE (Al. Cohen, mgr.): Fun Hayden 26-31 drew good houses. A Trip to Paris 1-7. Foxy Grandpa 9-14.

HELENA.—THEATRE (F. W. Angle, mgr.): Coppell Tucker of the Bowery Burlesquers Jan. 26 to good house. David Warfield in The Auctioneer 27 to S. R. O. (packing over 1,000). Paul Gilmore in The Tyranny of Tears 28 to good house. The Wrong Mr. Wright 29 to fair house. Daniel Sully in The Old Mill Stream 2. Down by the Sea 3. Corianton 6, 7. C. B. Hanford 14, 16. Frank Daniels 12. The Heart of Maryland 21.

MISSOULA.—UNION OPERA HOUSE (A. H. Hartley, mgr.): The Wrong Mr. Wright Jan. 26; large audience. Down by the Sea 31; poor house. Daniel Sully 7.

ANACONDA.—MARGARET THEATRE (H. P. Collins, mgr.): The Wrong Mr. Wright to fair business.

NEBRASKA.

FAIRBURY.—NEW OPERA HOUSE (Simpkins and Gregory, mgrs.): Thelma Jan. 26; good business. The Hicklz 28-31 canceled. The Convict's Daughter 4 changed to 5. Carnation 6. Reaping the Harvest 9. Sanford Dodge 13.——STERLE'S OPERA HOUSE (J. C. McCoy, mgr.): Hicks Tracked 27 to fair business.

LINCOLN.—THE OLIVER (Sidney and Crawford, mgrs.): Reaping the Harvest Jan. 26; good house. Thelma, Wednesday, Nov 31 to good business. Fighting Hope Pack 2; fair house. Kyrle Bellew 3. Jan. Pay 5. A Texas Texan 6, 7. The Cowboy and the Lady 9. The Christian 10. The Convict's Daughter 13, 14.

NORFOLK.—AUDITORIUM (A. R. Buell, mgr.): Ole Olson Jan. 26; S. R. O. The Irish Pawnbrokers 4 canceled. The Christian 6. Shore Acres 10. Walker Whiteside in Richard III 16. The Tyranny of Tears 23.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, mgr.): Happy Hooligan Jan. 30 to S. R. O. Carl Gardener 31. E. J. Carpenter's For Her Sake 24.

FALLS CITY.—GEHLING THEATRE (John P. Gehling, mgr.): The Christian Jan. 29; full house. Other People's Money 5. The Convict's Daughter 10.

HOLDREGE.—OPERA HOUSE (Marion Johnson, mgr.): Thelma Jan. 22 to full house. Sanford Dodge in The Gladiator 12.

HASTINGS.—KERR OPERA HOUSE (George Stevenson, mgr.): Happy Hooligan Jan. 29; crowded house.

YORK.—AUDITORIUM (Joe Brown, mgr.): Peck's Bad Boy 5; poor business. Sanford Dodge 10.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Katherine Bober 2-7 opened to Hans Gens to capacity. Other plays: A Lady of Quality, Dr. Bill, Sapho, Nick Carter, Roxana's Claim, In Dixie's Land, A Dashing Widow and Kathleen Mavourneen. Henrietta Crossman 9. The Straw Hat from Italy 11. Dan Daly in The New Clown 10. Rice's A Show Girl 13.——PARK THEATRE (John Stiles, mgr.): Martin's U. T. C. 29-31; good houses. East Lynne 2-4 to excellent business. A Royal Slave 5-7. Stratton-Campbell Stock co 9-14. A Hot Old Time 16-18. The Limited Mail 19-21.

NASHUA.—THEATRE (A. H. Davis, mgr.): Martin's Two Nights in a Barroom 2; large and well pleased audience. Harcourt Comedy co. in A Governor's Mate to fair house. Henrietta Crossman 6. Pendexy Dramatic co. 9-14.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Bishop's Servenders Jan. 28, 29; medium attendance. A Boy of the Streets 6. Henrietta Crossman 10. The Scarlet Letter 12.

LACONIA.—MOULTON OPERA HOUSE (William B. Van Dusen, mgr.): Leland Powers, impersonator 3; good house.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): Howe's Moving Pictures 2 to topheavy house. Quinlan and Wall's Minstrels 20.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, mgr.): Henrietta Crossman 7. The New Clown 9. The Show Girl 11.

DOVER.—CITY OPERA HOUSE (Charles B. King, mgr.): The Show Girl 17 canceled. Dark.

NEW JERSEY.

HOBOKEN.—LYRIC THEATRE (H. P. Sadler, mgr.): The Confederate Spy Jan. 29 by St. Joseph Dramatic Society of Guttenberg, N. J., opened to good business. Hearts Adrift 30, 31: large business. Chris and Lena 1-4 opened to excellent business. Pete Barker, with his German dialect and pretty songs, scored a decided hit, and Anna Williams, as Lena, also made good. A Hidden Crime 5-7. The Road to Ruin 8-11. At Piney Ridge 13-14.——ITEM: On Jan. 29 H. P. Sadler celebrated his birthday and received the congratulations of his many friends. On that day he was made a life member of the Elks and received from his wife a badge of the lodge studded with diamonds. THOMAS J. McALEER.

TRENTON.—TAYLOR OPERA HOUSE (A. R. Simonds, mgr.): Al. G. Field's Minstrels Jan. 31 to more people than any other attraction this season. A Desperate Chance 2; large house. The Village Parson 3; very fair house. Alice Fisher 4; large audience. Payton's Comedy co. 9-14. Corse Payton Stock co. 16-21. Beside the Bonnie Brier Bush 27. Mrs. Le Moyne 28. Over Niagara Falls 28. Spotless Town 27. Leon Herrman 28.

BRIDGETON.—CRITERION THEATRE (Ed. B. Moore, mgr.): Irene Meyers co. Jan. 26-31 closed to S. R. O. after large week's business; co. very good. Romeo and Juliet 2; large business; very fine production. New Fast Mail 7. Guy Brothers' Minstrels 10. A Gambler's Daughter 14. An American Gentleman 18. Keller 19. Si Perkins 26. Over Niagara Falls 28.

RED BANK.—OPERA HOUSE (Charles R. Nieman, mgr.): Ethel Dyffrn co. Jan. 26-31; last part of week, Outcasts of a Great City, Little Trump, Little Torment, and A Runaway Wife. Dot Karroll 5-8 in A Night in Chinatown, The Inside Track, Cinderella, and Nan, the Mascott. The Real Widow Brown 16. Ride Tracked 20.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (R. Shortridge, mgr.): Bennett and Moulton co. closed week's engagement Jan. 31 to phenomenal business. The Fast Mail 3; large audience. A Hot Old Time 6. Chris and Lena 9. Ride Tracked 12. Charles K. Chamberlain's Stock co. 16-21.

ATLANTIC CITY.—YOUNG'S OCEAN PIER THEATRE (Harry D'Este, mgr.): The Rays in A Hot Old Time 2; good business. Romeo and Juliet 3; large audiences. Tangled Relations 4, 5; business fair. The Village Postmaster 7. Vaudeville 9-14. An American Gentleman 17. Elks' Minstrels (local) 21. Ten Ichi Vaudeville 23-28.

ELIZABETH.—LYCEUM THEATRE (Edwin Elroy, mgr.): The Denver Express Jan. 29-31 to good business. Sapho 30 by same co. to excellent returns. The Fay Train 2-4: fair returns. An American Gentleman 5-7. A Hidden Crime 9-11. A Royal Slave 13-14.

DOVER.—BAKER OPERA HOUSE (William H. Baker, mgr.): Jesse James 4. Stanville's Romeo and Juliet 6. Chris and Lena 9. The Real Widow Brown 12.

PATERSON.—OPERA HOUSE (John J. Goetchius, mgr.): Mrs. Jack 2 to good house. Waug by Paterson Amateur Opera Association 4-7 to large audiences. At Piney Ridge 9-11. Robert Emmett 13-14.

ASBURY PARK.—EDUCATIONAL HALL (W. H. Morris, mgr.): Romeo and Juliet 4; fair house. An American Gentleman 18.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (P. C. Waring, mgr.): Ride Tracked Jan. 29; good audiences. Eilery's Royal Italian Band 31 to full house. Paul Gilmore 11. Schubert Symphony Club 27, 28. James Boys 5 canceled. Brennan-Sale co. 13 canceled.

NEW YORK.

ROCHESTER.—NATIONAL THEATRE (Frederick R. Luescher, mgr.): Only a Shop Girl 2-4; good business. In Old Kentucky 5-7 to fine houses. Piddle-Dee-Dee 9-14.——BAKER THEATRE (John R. Boyle, mgr.): The Road to Ruin 2-4 pleased, large attendance. Alaska 5-7; fine audiences. The Village Parson 9-11. Eight Bells 13-14.——LYCEUM THEATRE (W. R. Corris, Jr., acting mgr.)o Deaman Thompson in The Old Homestead 2, 3; good business. Are You a Mason 4; fair house. Otis Skinner 11. A Chinese Honeymoon 13-14. J. W. CARRUTHERS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Franklin Carpenter co. Jan. 26-31 turned people away. Eastech's Animals 2-4 to gratifying business. The Song and Jest Club Minstrels (local) 6 to capacity. Deaman Thompson 7. Over Niagara Falls 9, 10. The Bonnie Brier Bush 11. At Valley Forge 13. Ten Nights in a Barroom 14. Bennett and Moulton co. 16-21. Phelan Stock co. 23-28. GEORGE C. MOON.

UTICA.—MAJESTIC THEATRE (R. D. Eldridge, res. mgr.): The Burglar Jan. 29 to fair house. Alaska 30, 31 to good houses. Are You a Mason 2 to small house. In Convict's Stripes 3 to fair house. In Old Kentucky 4 to S. R. O. The Eight Bells 5 to good houses. The Old Homestead 6. Looping the Loop 7. An American Hustler 9. Stetson's U. T. C. 11. Ten Nights in a Barroom 12. Human Hearts 13, 14.

GEORGE E. STODDARD.

ELMIRA.—LYCEUM THEATRE (M. Belz, mgr.): Andrew Mack in The Bold Soger Boy Jan. 29; large house. The Road to Ruin 31; fair business. Mac-Knight Choir (local) in The Yeomen of the Guard 2-4 to capacity. Vogel's Minstrels 5. The Mocking Bird 6. Human Hearts 7. Mamie Fleming 9-14.——AUDITORIUM (E. H. Colburn, mgr.): Father Mathew Minstrels 27-28.

J. MAXWELL BEERS.

ALBANY.—EMPIRE THEATRE (Joseph Frank, mgr.): The Byrne Brothers in Eight Bells Jan. 29-31 to fair business. ——, as was very ordinary. Bostock's Animals 2-24.——HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Looping the Loop 29-31 amused large audiences. Her Marriage Vow 2-4 filled the house and is satisfactory performance. Miles 5-7. The Smart Set 9-11.

CHARLES N. PHELPS.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): Any Way a Hamm 2; large house. Denman Thompson in The Old Homestead 5. Otis Skinner 9. A Chinese Honeymoon 10, 11. Isabelle Gilmon 13, 14.——GRAND OPERA HOUSE (C. H. Plummer, mgr.): Human Hearts Jan. 29-31 to usual good business. Alaska 2-4 drew fairly. The Road to Ruin 5-7. Eight Bells 9-11. Stetson's U. T. C. 14. McFadden's Flats 16-18. Ten Nights in a Barroom 19-21.——LYCEUM THEATRE (G. C. Seattle, mgr.): Trilby was well presented and drew good crowds 2-7. A Celebrated Case 9-14.——ITEM: Abe Thalheimer, an old Syracuse boy, was here 3, 4 ahead of A Chinese Honeymoon.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, mgr.): My Friend from India Jan. 31; matinee, large; night, light. Frankie Carpenter Stock co. 2-7 opened in Shelter Bay, followed by Myrtle Ferns, A Barrel of Money, and From Poverty to Wealth first half of week; good business. Brandon Tynan 10. Nick Carter 12. J. H. Haddock 14. Hinmeister's Ideals 16-21.——ITEM: J. G. L. Cupron, for the past thirty years home policeman of the Collingwood, has resigned on account of ill health. He is succeeded by John Mack.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Chris and Lena Jan. 31; fair business. Owen Payton's Comedy co. 2-7 opened with Rosedale to good business. Other plays: Northern Lights, Jim the Penman, The Wall Street Merchant, A Dangerous Woman, Wealth and Poverty, The Law of the Land, Guilty Without Crime, A Thoroughbred Tramp 9. Female Minstrels 10. Brandon Tynan 11. Weber's Vaudeville 12. Morrison Comedy 16-21.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Frederick Horton, mgr.): In Old Kentucky 5 to capacity. Graham's Gaiety Southern Monarchy co. 12, 13. The Burglar 14. Corner Stock co. 16-21. The Power of the Cross 26. Real Widow Brown 28. The Village Parson 27 changed to a later date. Agnes Ardeck 23 canceled.

OSWEGO.—RICHARDSON THEATRE (C. A. Wallace, mgr.): Corner Stock co. Jan. 26-31 in Knight of Tennessee, A Runaway at Coon Hollow, Tom or Steel, War of Wealth, The Ranch King and Shadows of a Life; good business. Agnes Ardeck 2 in Mademoiselle Louise: house very small. York State Folks 3. Peck's Bad Boy 4. The Eight Bells 6.

PLATTSBURGH.—THEATRE (M. H. Parrott, mgr.): Willis' Comedy co. Jan. 29-31 to good business. King Dramatic co. 2-7 in The Cherry Pickers, Faust, A Ward of France, Camille, The Hunting Duchess, A Fatal Card, Sapho, Jim the Penman, Miss Jerome, A Ward of France and The Counterfeiters. Beside the Bonnie Brier Bush 10.

GLENS FALLS.—EMPIRE THEATRE (C. A. Holden, mgr.): York State Folks Jan. 30; S. R. O. Old Kentucky 2; second largest audience in history of house. Corner Stock co. 9-14. Viola Allen 16. Graham Specialty co. 17. The Burglar 20. At Valley Forge 21. The Belle of New York 24. Quincy Adams Sawyer 28. Ethel Barrymore 27.

AMSTERDAM.—OPERA HOUSE (George McClumpha, mgr.): Beyond Pardon Jan. 31 to good business. Bennett-Moulton co. 2-7 opened to packed house in Darkest Russia. Other plays: The Duke's Daughter and Shipwrecked to large business. Frankie Carpenter, co. 9-14. Human Hearts 19. Graham's Southern Specialty co. 20, 21.

GLOVERSVILLE.—DARLING THEATRE (Will E. Gant, mgr.): Vogel's Minstrels Jan. 29; excellent business. Beyond Pardon 30; good audience. Eight Bells 4; good business. Bennett and Moulton co. 9-14.——LYCEUM OPERA HOUSE (Robert Reid, mgr.): Looping the Loop 5. Gormand and Ford 10. Agnes Ardeck 11. Gormand and Ford 12-14.

DUNKIRK.—NELSON'S OPERA HOUSE (B. C. Lawrence, mgr.): Sawtelle Dramatic co. 2-7 opened to good business. Plays: The Bankers, Michael Strogoff, Angel of the Alley, Beauty of New York, The Outcast, Cinderella, and Foxy. The Bonnie Brier Bush 10. A Thoroughbred Tramp 14.——GADDEY HALL: Katherine Ridgeway Concert co. 2; good house.

KINGSTON.—OPERA HOUSE (C. V. De Bois, mgr.): Ethel Dyffrn 2-7; business good. Plays: Little Barefoot, The Boy from Boston, Pinkerton Gray, Detective, Little Torment, Outcasts of a Great City,

(J. D. Melenbacher, mgr.): Lights of Gotham 4 pleased small audience. Vogel's Minstrels 18.

FORT FRANK.—AUDITORIUM OPERA HOUSE (Nelson Smith, mgr.): Minstrels (local) 11. 12. The Planter's Aroma 13.

HERRINGER.—GRAND OPERA HOUSE (Jos. Schreiner, mgr.): A. L. Erlanger's Two Nights in a Harvard 11.

MINDEN.—OPERA HOUSE (Cooper and Reed, mgrs.): An American Heiress 5; pleased house. Hoyt's Holly County 6-10.

WAVERLY.—OPERA HOUSE (J. E. Murdock, mgr.): A Runaway Girl Jan. 28. Vogel's Minstrels 4 to capacity.

PORT TAR.—TATUM LYCEUM (H. S. Bell, mgr.): Two Little Waifs Jan. 30; good business. Human Hearts 2.

WELLSVILLE.—BALDWIN'S THEATRE (C. W. Church, local mgr.): Lights of Gotham Jan. 29 to light business. Human Hearts 2.

ONEONTA.—NEW THEATRE (Ralph P. Stoddard, mgr.): The Village Parson Jan. 28; crowded house. An American Heiress 12.

OXFORD.—CHESNUT OPERA HOUSE (Harry Tew, mgr.): A Runaway Girl Jan. 27; fair business. An American Heiress 12.

PALMYRA.—OPERA HOUSE (E. L. Angell, mgr.): The Bowery 3 to fair house. An American Heiress 4.

ST. JOHNSVILLE.—WETZEL OPERA HOUSE (Mrs. Charles Wetzel, mgr.): Vogel's Minstrels Jan. 30; crowded house. Charmed and Tied 31-2.

ROCHESTER.—CORINTHIAN OPERA HOUSE (Frederick and Hayes, mgrs.): Josh's Bad Day Jan. 30; fair house. Aaron Slick 4.

PERRY.—AUDITORIUM (Otis and Stetson, mgrs.): Vogel's Minstrels 6. The Village Parson 12.

RUSHOE.—OPERA HOUSE: Aaron Slick 5 to Prisoner Looks In 27 Graphoscope Week.

NORTH CAROLINA.

ASHEVILLE.—AUDITORIUM (W. F. Randolph, mgr.): Jean, Matinee Jan. 31; good house. Creatore's Band 2.——GRAND OPERA HOUSE (Wolfe and Jones, mgrs.): Darkest Russia (Wednesday night) 28; fair house. Darkest Russia (matinee) 29; fair house. Darkest Russia (night) 29; fair house. Darkest Russia (matinee) 30; fair house. Darkest Russia (night) 30; fair house. Darkest Russia (matinee) 31; fair house. Darkest Russia (night) 31; fair house. Darkest Russia (matinee) Feb. 1; fair house. Darkest Russia (night) 1; fair house. Darkest Russia (matinee) 2; fair house. Darkest Russia (night) 2; fair house. Darkest Russia (matinee) 3; fair house. Darkest Russia (night) 3; fair house. Darkest Russia (matinee) 4; fair house. Darkest Russia (night) 4; fair house. Darkest Russia (matinee) 5; fair house. Darkest Russia (night) 5; fair house. Darkest Russia (matinee) 6; fair house. Darkest Russia (night) 6; fair house. Darkest Russia (matinee) 7; fair house. Darkest Russia (night) 7; fair house. Darkest Russia (matinee) 8; fair house. Darkest Russia (night) 8; fair house. Darkest Russia (matinee) 9; fair house. Darkest Russia (night) 9; fair house. Darkest Russia (matinee) 10; fair house. Darkest Russia (night) 10; fair house. Darkest Russia (matinee) 11; fair house. Darkest Russia (night) 11; fair house. Darkest Russia (matinee) 12; fair house. Darkest Russia (night) 12; fair house. Darkest Russia (matinee) 13; fair house. Darkest Russia (night) 13; fair house. Darkest Russia (matinee) 14; fair house. Darkest Russia (night) 14; fair house. Darkest Russia (matinee) 15; fair house. Darkest Russia (night) 15; fair house. Darkest Russia (matinee) 16; fair house. Darkest Russia (night) 16; fair house. Darkest Russia (matinee) 17; fair house. Darkest Russia (night) 17; fair house. Darkest Russia (matinee) 18; fair house. Darkest Russia (night) 18; fair house. Darkest Russia (matinee) 19; fair house. Darkest Russia (night) 19; fair house. Darkest Russia (matinee) 20; fair house. Darkest Russia (night) 20; fair house. Darkest Russia (matinee) 21; fair house. Darkest Russia (night) 21; fair house. Darkest Russia (matinee) 22; fair house. Darkest Russia (night) 22; fair house. Darkest Russia (matinee) 23; fair house. Darkest Russia (night) 23; fair house. Darkest Russia (matinee) 24; fair house. Darkest Russia (night) 24; fair house. Darkest Russia (matinee) 25; fair house. Darkest Russia (night) 25; fair house. Darkest Russia (matinee) 26; fair house. Darkest Russia (night) 26; fair house. Darkest Russia (matinee) 27; fair house. Darkest Russia (night) 27; fair house. Darkest Russia (matinee) 28; fair house. Darkest Russia (

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THE BROOKLYN STAGE.

Alice Fischer in Mrs. Jack kept the audience at the Amphion in a cheerful frame of mind Jan. 26-31 by her clever and charming impersonation of Mrs. Jack Bannister. Mrs. Thorndyke's Boys is an effectively put together play, and was presented by a good Brooklyn stock company, among whom were Mrs. Hilda Spong, and Douglass E. Fairbanks, James Carew, Jacques Kruger, Frank Mayne, Myrtle Vhane, Florence Lloyd, Alice Lelch, Charles M. Collins, George Farr, and George W. Schaefer furnished good support. Ezra Kendall, as Joe Miller, in The Vinegar Buyer pleased large audiences at the Amphion 2-7. Further notice of this production will be found elsewhere in THE MIRROR. This week, Louis Mann in The Cassel is the attraction.

Brandon Tynan made his third Brooklyn appearance this season as Robert Emmett at the Folly Jan. 26-31. Geo. Hill's Comedians in Spotless Town appeared for the second time in Brooklyn this season and kept the patrons of the Folly amused. Robert Carlin, as Liebrich Schultzel, and Nat Brown, as Ludwig Sauerbraten, were heartily received. Some of the musical numbers were attractive. This week, Lost River.

Chauncey Olcott made his annual Brooklyn bow at the Grand Opera House Jan. 26-7 in Old Limerick Town. Allen Taylor, Matt R. Snyder, Miriam Nesbitt, Harry Mestayer, Bertram Godfrey, Emily La Croix, Tottie Carr, Edwin B. Tilton, Rose Snyder, Blanche Alexander, Percy Jennings, Edmund Hogan, and William H. Gough were all deserving of note. This week, The Liberty Belles.

At the Montauk William Faversham, cleverly supported by Hilda Spong, pleased enthusiastic audiences Jan. 26-31. Richard Mansfield in Julius Cæsar played to capacity 2-7, and the star was heartily received. Arthur Forrest continued to win admirers as Marc Antony. Frederick Paulding has succeeded Joseph Haworth as Cassius. This week Ethel Barrymore is the attraction, presenting Carrots and A Country Mouse.

The Little Church Around the Corner pleased large houses at the Novelty Jan. 26-31. Beyond Pardon was the attraction, which appealed to the patrons of this theatre last week, a feature being the staging of "Feldheim," by Thomas Carlton. This week Hearts Adrift is the offering.

The Great's Revenge brought out the Park's patrons Jan. 26-31. The play is full of thrilling plots and counterplots, and the smell of gunpowder pervades the auditorium from the first crack of the pistol in the first act to the final fusillade in the last. Frank H. Lee Run, Harry E. Humphrey, Harry Levins, T. T. Jacob, David De Wolf, Adele Lane, Mort Haugen, Robert Lee Fortier, Eugenie Bowen, Eleanor Worthington, Edna Marley, and Fanny Gerome were in the support. A Thoroughbred Tramp drew large houses 2-7. John J. Swartwood was highly amusing as T. Rush Thompson, a knight of the road. Lawrence Williams proved a clever villain as Frederick Lawrence, and Bert L. King, as Edward Temerick Lawrence, aroused and incited sympathy. Harry H. Pie, was amateurish and lacked sympathy. Harry Franklin proved acceptable as Otto Hackmeyer. Harry Darlington appeared to advantage as Judge Gibbs. Maud Truax, as Mable Hathaway, was a pleasing heroine. Gay Errol, as Nellie Hathaway, was appropriate as a dancer and singer. Blanchard Brand was pianoy as a dancer and singer. Harriet Trepton. Harry Hampton, Ed Davenport, Otto Owens and Sam Lewis were adequate. This week, Lost in the Desert.

HAROLD HUGH.

THE STOCK COMPANIES.

A creditable production of The Bucheye entertained very large audiences at the Bijou Theatre Jan. 26-31. Edna May Spooner gave her usual portrayal in the role of Gertrude Strong and met her usual warm reception. Cecil Spooner was seen as Mary Jane, acting with notable spirit. In some of the scenes her emotional work was excellent. Augustus Phillips was very good as Walter Walling. Robert Emerson as Jonathan Strong, Harold Kennedy as Charlie Childs, Ben F. Wilson as Bill Fuzz, C. C. Palmer as Bobby Stovey, and Olive Grove as Betsy Strong were all good. During the play several clever specialties were introduced with good effect by the Misses Spooner, Harold Kennedy, Jessie McAllister, Cora Morlan, and the Cliff Quartette. The company presented a new play to this section of the country last week, entitled Rival Candidates. A review of the performance appears in another column. This week, Blue Jeans.

During the last week of the engagement of Melbourne McDowell and Florence Stone as visiting stars to the Columbia Theatre Stock company Jan. 26-31 Fedora was the bill. Mr. McDowell was excellent as Loris Ipanoff. Florence Stone's emotional work in the role of Princess Fedora was commendable. John Fenton as Jean de Siroux, George Craig as Gretch, Frank Willard as Dmitrye, Edgar James as Tchleff, Harry Leich as Pierre Peroff, James Sinclair as Dr. Loreff, J. Sidney Macey as Cyrille, Horace Mitchell as Rouvel, George E. Martin as Lasinski, Dan McCarthy as Dr. Muller, George L. McDowell as Ivan, Augustine Glassmire as Basille, Kate Jepson as Baroness Okin, Ann Scaife as Dimitri, Lizzie Hunt as Madame De Tournay, and Jessie Collins as Marka were well cast. The play was handsomely put on. Good audiences attended. David Higgins and Georgia Waldron appeared as visiting stars to the Columbia Theatre Stock company last week in Up York State. David Higgins gave his enjoyable portrayal of Darius Green and Georgia Waldron was again seen in her charming rendition of Evelyn Blair. Sidney Toler was seen to advantage as Allen Woodford. The other members of the company were well cast, including Augustine Glassmire as Dedre Hutchins, J. Sidney Macey as Dr. Bolttie, John Fenton as Rev. Dr. Emmons, George McDowell as Jake Dean, William Davis as Uncle Matthews, Kate Jepson as Sarah Bassett, Lillian Seymour as Liz Williams and Mrs. Emmons, Mabel Esther as Mamie Robinson, Ann Scaife as Lelia Belle Bird, Ethel Kent as Mary Martin, and Jessie Collins as Della Hedge. The play was put on in excellent fashion. Good sized audiences attended. This week, Creston Clarke, supported by the company, in a revival of Hamlet.

Corse Payton's Lee Avenue Theatre company presented A Child Miss Jan. 26-31 to the usual large business. She Stoops to Conquer was the offering last week and capacity audiences attended. Etta Reed Payton gave a very enjoyable portrayal in the part of Katie Hardcastle. Kirk Brown was very good as Young Marlow. Charles Barringer as Sir Charles Marlow, George Hoey as Mr. Hardcastle, Claude Payton as Hastings, W. A. Mortimer as Tony Lumpkin, Sadie Radcliffe as Mrs. Hardcastle, Grace Fox as Constance Neville, Clara Austin as Dolly, were all good. The others in the cast were equal to their parts. This week, Uncle Dan'l.

Etta Reed Payton's company at the Fulton Street Theatre presented The Planter's Wife Jan. 26-31 to heavy business. The company presented Friends last week to fair sized audiences. Mr. Payton appeared as John Paden, Jr., winning much applause. Walter Wilson was excellent as Adrian Karpe. Una Abell Brinker in the role of Marguerite Otto acted with a true appreciation of the part. Richard P. Cruliss deserved the laurels of the performance for a most admirable portrayal of Hans Otto. In one of the scenes his acting was worthy of more than a special notice. Joseph W. Girard as Harold Hunting, Peter M. Lang as John Paden, Sr., Ethel Clifton as Bobbie Merryweather, Marguerite Fields as Miss Wolff, Marie Casmere as Miss Hartman, and Carmen Meghan as Marie were well cast. The play was staged adequately and the performance was enjoyed by those present. This week, May Blossom.

Held by the Enemy was the offering of the Elite Stock company at the Gotham Jan. 26-31. David Conger appeared to excellent advantage as Colonel Charles Prescott. Caroline Franklyn was adequate in the role of Rachel McCreery. William L. Gleason as Major-General Stanbury, Walter Thomas as Adjutant-General Marston, Joseph L. Tracey as Lieutenant Gordon Hayne, Walter Chester as Brigade Surgeon Fielding, Earnest Sands as Assistant Surgeon Hathaway, Albert Stone as Lieutenant-Colonel McPherson, Victor Chandler as Captain Woodford, and Otto P. Hoffman as Uncle Rufus were all good. Rose Watson as Euphemia McCreery and Emma De Castre as Susan McCreery won much favor. Harry McDonald was very amusing as Thomas Henry Beane. The remainder of the parts were in capable hands. The scenery was very good. Very large audiences attended. The Still Alarm was last week's bill. This week, My Partner.

The Lyceum Stock company were seen in support of Clint G. Ford and Florence Kingsbury in The Diamond Breaker Jan. 26-31. Mr. Ford acted his part of World Dander with his usual sense of humor. Miss Kingsbury gave a creditable portrayal of the role of Her Aldine. William C. Holden was exceptionally good as Walter Warren, lending a quiet dignity to the role that was refreshingly apart from the rest of the delineations. Alice Warren as Charlotte Kirk and Edna Jaquin as West as Sis Rice, Joseph De Grasse as Bertram Sackett, John P. Curley as Pike Price, Harry P. Keen as Twiner, Charles Herbert as Rickety Rice, Henry P. Keen as Barney McCork, Charles Herbert as the warden, and Gus De Vere as the superintendent were capable. Large audiences attended. The stock company offered Woman Against Woman to capacity houses last week. William C. Holden in the part of John Treasider gave a performance that was admirable. Emma Bell in the difficult part of Bessie Barton acted with a keen appreciation of the character, rising to the strongly emotional scenes most capably. Alice Warren was capable as Rachel Westwood. Jessie West as Miriam, Helene Herbert as Devorah Barton, Irene Edwards as Mary Pedley, Charles Herbert as Phil Treasider, and Henry P. Keen as Gilbert Craven were adequate in their parts. J. J. de Grasse was very good as Sir Henry Treasider, John P. Curley as Dr. Grayson and Peter Crank, and Gus De Vere as Melten were well cast. This week, In Louisiana.

CALDER JOHNSTON.

VAUDEVILLE.

Valerie Bergere in Billie's First Love made a tremendous hit at Hyde and Behman's Jan. 26-31, where she was the feature. Although her support was bad, she did full credit to her part and proved herself a most accomplished and versatile actress. Charles Grapewin, assisted by Anna Chance, created the laughing hit of the bill, being seen to great advantage in The Awakening of Pipp. Louis Wesley made a pleasing impression, although the greater part of his material is old. Conroy and McDonald scored heavily in their sidewalk talk and clever dancing finish. Cook and Stevens created much merriment in their little skit, which always seems to please. Elizabeth Murray was inimitable in her songs, and her stories, told with a delightful Irish brogue, were especially entertaining. The Sisters Macarte gave a remarkable exhibition of acrobatic and novel wire work which was well received. The Yankee Comedy Four pleased in song and comedy, as also did the Brothers Farnum in comedy acrobatic work. Lole Fuller's first appearance in America in several years at Hyde and Behman's last week was a most pronounced success. Her creations of color and effect are without doubt the finest she has ever attempted, and are decidedly novel and original in every detail. Mattie Keene and company made a laughing hit of Her First Divorce Case, and she deserves much credit for the clever interpretation of her role. Guyer and Daly were again seen in their old act, which for a novel finish has no equal. Hines and Remington made their decidedly clever line of talk a continual laugh. Bertie Fowler has some splendid new material in which she proved delightfully entertaining. Sparrow, the renowned mad magician, again proved himself worthy of his title by keeping the audience in a continual uproar. The Novellos did some marvelous acrobatic and barrel work. Loggin and Davis pleased in grotesque comedy. This week, Lole Fuller, Lewis and Ryan, Barrows-Lancaster company, Caulfield and Carlton, Hal Stephens, Provost and Prevost, Jolly Trio, Joe Flynn, and Maud Huth.

At the Orpheum Jan. 26-31 Jean Marcel presented an almost entirely new selection of his rollick. They were most artistic throughout and won much appreciation. Miyo San, a little Japanese musical comedy, proved a delightful relief from the accustomed so-called vaudeville novelties. Although there is room for improvement in the comedy, the music and singing alone would carry it through. Madame Kocresh thoroughly mystified her audiences by her clever arithmetical calculations. Always assured of a splendid reception at this house, Ed Latell, with a little new material, repeated his former successes. Rose Maynon's trained birds made a wonderfully pretty spectacle and seemed to please. Vernon proved very entertaining in his ventriloquial work, which has always been of the highest order. William Cahill was capital in his Irish monologue and songs. He has a rich Irish accent which, backed up with his original material, will always please. Human and Adelle were seen in their old sketch, but were many laughs. Dutton Brothers French were good in their unicycle act. Florence Halliday was featured last week at the Orpheum and seemed to please in a few songs. Madame Kocresh again had her audience marveling over her lightning calculations. The Seminary Girls, featuring Ted Burns, made a pronounced hit. The music was pleasing and the scenery most appropriate, but the dancing could have been improved. Pulgora, in quick character changes, proved himself a master of his art. The pleasing feature of the bill was the delightful offering of A Strenuous Daisy by Lillian Burkhart and a most capable company. In this, her new sketch, she has greater opportunities and uses them to better advantage than ever before, and is deserving of great credit for her charming rendition of a role where her emotions are continually changing from laughter to tears. Weston and Allen were seen in some good comedy and lively dancing. Kelly and Violette made a splendid impression in their delightful singing specialty. D'Alma's dogs, and the clever work of the Parros Brothers and Juggling Jordans met with approval. This week, the Ross and Fenton Show, and Borani and Nevaro, the Jackson Family, and Lieutenant Carl Noble.

GEORGE TERWILLIGER.

IN OTHER CITIES.

(Received too late for classification.)

SAN FRANCISCO.

The Christian as given at the Alcazar Jan. 26-31 by the stock co., with Ernest Hastings as John Storm and Alice Treat Hunt as Glory Quayle, without doubt excelled its predecessors, for it ran so well the first week it has been continued another. Mr. Hastings was earnest, but he had a graceless conception of the role. Miss Hunt gave the part an innocent, womanly, strong and sincere portrayal. Charles Francis Bryant, under whose direction the play was presented, was good as Brother Paul. The play was well staged.

Knute Erickson, with an average co., played at the California Jan. 26-31, appearing in The Man from Sweden to well filled houses. Erickson "made good" with his Yonson-Oleson accent, singing and mandolining. Sophie Howell's Alice Jefferson was clever and pleasing, and the good impression she gained was well earned.

The Dangers of Paris, given by the Central Stock co., 26-31, played to full houses.

The Tempest, presented at the Columbia by Louis James and Frederick Warde, was a really pleasurable treat. It was given with an elaboration almost betokening in its stage excellence—costumes, co., scenery, musical incidentals and interpretation. Mr. James has probably never given us anything with more self-concealment and more striking completeness than he did as Caliban. Mr. Warde was Prospero. Barring the Wardean expected elocutionary pauses and cadences, it was a good performance. Teresa Maxwell was excellent as Miranda. Norman Hackett's Ferdinand, while manly, was not virile enough to give the role the force and the vim of its demands. Edith Fassett gave a delightful portrayal of the elfish Ariel, with her graceful dancing and general sprightliness. The remainder of the cast acquitted itself with credit.

Fischer's continues to hold its own with the burlesque Barbara Fidgety. Good houses were rife 26-31. Although the end of its run is not in sight yet, preparations on a large scale are under way for the burlesque Holty-Tolty.

The special W. F. Zoch symphony concert Jan. 29 (afternoon) was well attended.

What is said to be the first production on the English speaking stage of the scriptural drama Judith, by Paolo Giacometti, the Italian dramatist, was that at the Grand Jan. 26, with Nance O'Neil as the Judean widow of Manasseh. The first night's audience laughed and gayed the play and some of the players in a way that was truly pathetic. The play had been talked of a great deal before its production. Naturally expectations ran high. But these expectations were not as high as some of the players found the demands of their roles in Judith. Save Miss O'Neil and Herbert Carr as Eliakim, the high priest, it would require a study to find in "the others" of the cast anything but a sordid and saddening mediocrity. Miss O'Neil, however, scored as individual success. She deserved it, but it was rather up hill work. Business was fair. The play is, in five acts, the tale as given in the Apocrypha. The scenes—at the western gate of the wall surrounding the besieged city of Bethulia, the chamber and oratory in Judith's home, the tent of Holofernes in the camp of the Assyrian Army, and the return of Judith—represented the situation when Holofernes was sent by Nebuchadnezzar to reduce the Israelites. The fourth act was the strongest in the play. Judith, richly aroused and bejewelled, goes to the camp of Holofernes, captivates him, and then decapitates him. Miss O'Neil led up to this scene gradually and made the climax fitting.

Ralph Stuart came to the Republic 26 with his own co. The Master of Arms (Don Cæsar de Rozan with a new name and a new version) was the opening play. He and his co. succeeded very well. Business was good. Mr. Stuart's engagement is for six weeks.

Prince Otto 8-14.

The Mikado at the Tivoli 26-1 continued to please good patronage. It will be withdrawn 9 for Patience.

Kocian, the violinist, will play at the Alhambra in March, under the local management of Will L. Greenbaum.

John Campbell and William Keller Mack in A Stranger in New York at the California 8-14.

Oliver Morosco, manager of the Burbank Theatre, Los Angeles, who has just returned West from an extended Eastern trip, is here looking around for a suitable site on which to build a popular price theatre. It is thought he has made a selection of the southwest corner of Main and Fifth streets. This site is most desirable. It is directly adjacent to all the theatres. Mr. Morosco feels it essential to have a theatre in San Francisco, because recently he and James Neil incorporated a co. and they now have five cos. on the road, and San Francisco must be in the circuit. Mr. Morosco was for many years treasurer of the Grand here. He resigned his position to take the managership of the Burbank.

Wenzel Kopta, the Bohemian violin virtuoso, at Steinway Hall Jan. 27 and 30, assisted by Gertrude Wheeler, contralto, and Anna Wilson, soprano, in two programmes of five numbers each, with Gyula Ormay, pianist, was a pleasant surprise to two halffuls.

Will L. Greenbaum, for two seasons associated with the late Alfred Bouvier as a theatrical promoter here, has taken an indefinite lease on the Alhambra. Under his leadership the house will be used for concerts, lectures and special dramatic performances. Mr. Greenbaum will have the theatre renovated throughout immediately and in the renovation will be installed the latest heating apparatus. Arrangements have been made by which the size of the theatre can be altered for either large or small audiences.

Charles Williams, editor of the San Jose "Evening News," ran up from San Jose 30 to play Ko-Ko in The Mikado at the Tivoli.

A good presentation of Richard III was given at St. Ignatius Hall by amateurs 28 before a large audience. Thomas J. Flaherty sustained the role of Richard with much credit and Anthony Smith was good as Edward IV.

The Ben Cotton Dramatic co., a traveling outfit, comprising Ben Cotton, Mrs. Cotton, two sons and two daughters, were camped on the bank of Church Creek, six miles east of Redding, Cal., 28, when, in the night, they were awakened from their sleep by the floods that devastated the Shasta region, and escaped with their lives only by climbing trees. Their camp equipage and show effects were swept down the rushing stream.

The Brandstedt Theatrical co. gave at Turn Verein Hall 26 two sketches, translated from the Swedish by August Brandstedt, entitled A Pursued Innocent and The Veteran's Christmas. The hall was well filled. The entertainment was for the benefit of the unfortunate inhabitants of Noorland, Sweden, where an early Winter has caused great suffering. Over $300 was realized.

The Concordia Club, of West Berkeley, presented 26 successfully the farce The Deestrik Skule at Fraternity Hall, Berkeley, before a good house.

Percival E. Van York, assisted by Anna Willson, mezzo-soprano, late of the Tivoli Grand Opera co., gave a good recital at Steinway Hall 31 to a large house.

Manager Greenbaum announces Mascagni will give two symphony concerts at Steinway Hall Feb. 17 and 19.

John Butler, the father of Etta Butler, who recently died in New York and was cremated here, has petitioned the Probate Court for letters of administration on Miss Butler's estate. The petition sets forth she was possessed at the time of her death of money and jewels valued at $750.

The Gillette Dramatic co., numbering six to ten, left here several months ago for Central and South America. On 30 the Pacific Mail steamer "City of Panama" arrived at her wharf here, bringing from the Isthmus three members of the co., that had stranded at Panama.

Sydney Grundy's comedy, The New Woman, will follow The Christian at the Alcazar 9.

Fallen Among Thieves will be another hair hoisting play at the Central 9.

Nance O'Neil will end her engagement at the Grand 21.

ORREL JAMES MITCHELL.

CORRESPONDENCE.

(Received too late for classification.)

CALIFORNIA.

MARYSVILLE.—OPERA HOUSE (G. W. Hall, mgr.): Orpheum Road Show Jan. 30; good house; pleasing performance. Frank Daniels in Miss Simplicity 31; fair house; excellent co. Drummer's Minstrels 5.

SACRAMENTO.—CLUNIE OPERA HOUSE (Hall and Barton, mgrs.): Binford co. Jan. 26-31; fine business; excellent performances. Plays: A Bachelor's Honeymoon, Women Against Women, Down the River, Joshua Whitcomb, The Corner Grocery, and Shenandoah.

COLORADO.

GREELEY.—OPERA HOUSE (W. F. Graham, mgr.): Pickings from Puck Jan. 28; good business. The Burgomaster 30; S. R. O. Sign Lewis 2; good business; fine co. The Fatal Wedding 7. Pit Her Sake 12. The Cowboy and the Lady 14.

CRIPPLE CREEK.—GRAND OPERA HOUSE (W. R. Grier, mgr.): Fox Tucson Jan. 26 pleased small house. Kittler Band 31 to good house. The White Slave 1; good co.; small house. The Tyranny of Tears 5. Happy Hooligan 6. Arizona 12.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, mgr.): For Her Sake Jan. 29 cancelled owing to snow blockade on Rio Grande R. R. The Kitties' Band 8; matinee, good performance, poor house; evening, good performance, good house. The White Slave 6.

FLORIDA.

ST. AUGUSTINE.—THE CASINO (A. M. Taylor, mgr.): Boston Musical and Dramatic co.; small house; good performance. Dunbar co. 31; fair house; excellent performance.——LYCEUM THEATRE (Charles F. Hopkins, Jr., mgr.): Gorton's Minstrels 26; good house; fair performance. Richards and Pringle's Minstrels 5; large house; good performance.

GEORGIA.

ATLANTA.—GRAND (Henry and Julius De Give, mgrs.): Leon Herrmann Jan. 26, 31; good business; pleased. James O'Neill in The Musketeer 2; big mosso business; pleased. Al. H. Wilson 5; poor business; good performance. Katherine Kidder 6; fashionable attendance; fine co. Audrey 6, 7. Hello, Bill 8. Creatore's Band (return) 10, 11. Arizona 12, 14.

BAINBRIDGE.—OPERA HOUSE (F. A. Prevatt, mgr.): Dark.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, mgr.): Hoyt's Comedy co. 2-7.

ILLINOIS.

MONMOUTH.—PATTEE OPERA HOUSE (H. R. Webster, mgr.): A Poor Relation Jan. 27; good business. Mickey Finn 29; fair house. The Denver Express 31; fair house. Si Plunkard 2 drew well. Plantation 3; large audience. Just Struck Town 4. A Millionaire Tramp 6. Katherine Willard 7. Shooting the Chutes 9. Way Down East 11.

INDIANA.

HAMMOND.—HORMAN'S OPERA HOUSE (C. E. Bell, mgr.): W. O. Edmunds Stock co. in Deadwood Dick Jan. 26 to packed house; performance fair. Midnight in Chinatown 1; S. R. O. pleased.

IOWA.

FORT DODGE.—MIDLAND THEATRE (Geo. Messervey, mgr.): The Rose of Lido Jan. 26; good house; fair satisfaction. Helen Gravity 2 and Alma and Queens 4 canceled, both having closed. Reopens the Harvest 5. The Darkest Hour 12. Barbara Frietchie 14.

SPENCER.—GRAND OPERA HOUSE (Geo. O. Tupper, mgr.): Chase-Lester co. 2-7. The Prisoner of Zenda 10. The Moonshiner's Daughter 28. Regent Prince Opera co. March 13.

KENTUCKY.

WINCHESTER.—THE WINCHESTER (Strode and Martin, mgrs.): A Country Kid Jan. 27 to fair house; performance ordinary. Morrison's Yanks 30 to good house; production above average. The Missouri Girl 31 pleased largest house of season. The Minister's Son 3; creditable performance to fair house. Old Arkansas 6. Rose Coghlan 9.

MINNESOTA.

OWATONNA.—METROPOLITAN (Joseph W. Rowland, mgr.): The Prisoner of Zenda 9 to fair house. John W. Griffith in Macbeth 24.——AUDITORIUM (William A. Kutat, mgr.): North Brothers' Comedians 9-14.

MISSISSIPPI.

YAZOO CITY.—CITIZENS' OPERA HOUSE (Wolenstein and Co., mgrs.): Lyons Stock co. Jan. 26-31 opened with large business. Plays: My Girl from Dixie, A Man of Honor, and The Embassy Ball. Murray and Mack 7. Humpty Dumpty 9. Katherine Kidder 11.

NEBRASKA.

KEARNEY.—OPERA HOUSE (H. L. Napper, mgr.): The Fatal Wedding 4 to good upper house. The Christian 7. Ellery's Royal Italian Band 9. The Cowboy and the Lady 12. The Darkest Hour 30.

OHIO.

GALION.—CITY OPERA HOUSE (S. E. Riblet, mgr.): The Crisis 4; finest performance of season to large audience. A Texas Steer 9. Brook's Band 10. Wormwood 13. The Rivals 17. Flo Irwin 20.

OREGON.

SALEM.—TEMPLE GRAND OPERA HOUSE (John Cordray, mgr.): A Gambler's Daughter Jan. 26 to small house; co. fair. Caught in the Web 28 canceled. The Burglar and the Waif 4.

WEST VIRGINIA.

GRAFTON.—BRINKMANN OPERA HOUSE (Charles Brinkmann, mgr.): A Merry Chase 3; large house. Lost in New York 5 deserved better patronage. Wilson Theatre co. 9-14. The Fast Mail 17. A Bunch of Keys 25.

WYOMING.

CHEYENNE.—TURNER HALL (Paul Bailey, mgr.): Orpheum Show Jan. 29; good house pleased. Ole Olsen 3; good house and performance.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-Third Street.

There will be two services this month held under the auspices of the New York Chapter of the Alliance, one in the borough of Manhattan and the other in Brooklyn. Both these services will be held next Sunday evening, Feb. 15, at 8 P. M. The services in Manhattan will be held in St. Augustine's Chapel, East Houston Street, near the Bowery, the Rev. Dr. Kimber, vicar, and the sermon will be preached by the Rev. Thomas H. Hill, vicar of St. Chrysostom's Chapel, and chairman of the Chaplain's Committee. The subject will be "The Actors' Church Alliance and Unselfish Service." The service in Brooklyn will be held in Christ Episcopal Church, on Bedford Avenue, the Rev. J. H. Darlington, D.D., rector and chaplain. The sermon will be preached by the Rev. H. Homer Wellman, Ph.D., and the subject will be "Life Lessons from the Stage." All are cordially invited. The February reception will be held at the parish house of the Church of Zion and St. Timothy, West Fifty-sixth Street, between Eighth and Ninth Avenues, from 2.30 to 5.30 P. M. Members are privileged to invite two friends.

The regular monthly meeting of the National Council was held at the Headquarters last Friday afternoon. The meeting was called to order by George D. MacIntyre, Second Vice-President. The following members were present: The Rev. Thomas H. Hill, the Rev. Dr. H. M. Warren, Mrs. Sydney Rosenfeld, the Rev. F. J. Clay Morgan, Blythe Totten, Rose Rand, Myra Brooke Madison Von Klenner, Mrs. McWatters, and the Rev. Walter E. Bentley, General Secretary. Prayer was offered by the Rev. Thomas H. Hill, and the minutes of the two previous meetings were adopted. The Chaplain's Committee reported fourteen applications for chaplaincies from the following clergymen: The Rev. Fr. Mahoney, St. John's Roman Catholic Church, Syracuse, N. Y.; the Rev. R. Albertus Lyon (Episcopal), Yonkers, N. Y.; the Rev. Charles R. Freeman (Episcopal), St. Luke's Hospital, city; the Rev. E. M. Johnson (Baptist), Cross Forks, Pa.; the Rev. Arthur M. Adcock (Episcopal), Providence, R. I.; the Rev. Kirkland Hughes (Episcopal), Great Neck, L. I.; the Rev. George H. Bradley (Methodist Episcopal), Chicago, Ill.; the Rev. Charles Cooder (Episcopal), Rahway, N. J.; the Rev. A. F. Randolph (Episcopal), Newton, Kan.; the Rev. Edward M. Vittum (Congregationalist), Grinnell, Iowa; the Rev. Cranston Brenton (Episcopal), New Milford, Conn.; the Rev. A. R. Churchman (Presbyterian), New York city; the Rev. John F. Steen (Episcopal), New York city, and the Rev. T. A. Snively (Episcopal), Chicago, Ill.

The New York Chapter held its regular weekly tea last Thursday afternoon. Among those present were the Rev. G. Houghton Richards, late Chaplain at Mendeville, Pa.; Mrs. W. G. Jones, Elsworth Baker, Josephine Knight, Harry Leighton, Katherine Kaye, Irene Langford, the Rev. F. J. Clay Morgan, Blythe Totten, M. Ella Otey, Dot G. Maynard, Miss Powers Churchman, Jessie Weil, Mrs. Marjory Stuart, and Charles T. Catlin.

The regular monthly service of the Boston Chapter was held on Monday evening, Feb. 1, in the Union Congregational Church, Boston. The large church was crowded and many were standing. The service was conducted by the Rev. Dr. Elkins, President of the chapter, and the Rev. Samuel Lane Loomis, pastor of the church. The Rev. Samuel R. Herrick read the scripture lesson; the Rev. Minard Prescott Hale made the prayer, and the Right Rev. William Lawrence, D.D., Bishop of Mass., preached the sermon. Clara Lane, of The Little Host company, rendered Barker Jones' "Holy, Holy," and the Union Church choir gave "Crossing the Bar."

The officers elected at the organization meeting of the Albany Chapter of the Alliance consist of: President, the Rev. Dr. W. W. Battershall, rector of St. Peter's Church; First Vice-President, the Rev. Wallace Brundage, pastor of the Unitarian Church; Second Vice-President, George Edward Graham; Secretary, the Rev. John Oliver; Treasurer, Allen J. Beerbower. On the Executive Committee the following were elected: Charles L. Pruyn, Andrew S. Jones, G. A. Steuben, Mrs. William J. Rice, George C. Lewis, Mrs. F. C. Curtis, Mrs. Charles Treacy, Alfred Vayer, Mrs. George Thacher, and Mrs. Simon Rosendale.

The Rev. Robert Clementa, pastor of the Presbyterian Church, Cortland, N. Y., has written the General Secretary as follows: "I am very glad to be of any use to the Alliance, and will feel myself happy when I can render any service to a class too often misunderstood and neglected in the distribution of the helpful influences of life. They have done so much to cheer and instruct that surely ye should welcome an opportunity to reciprocate."

The Rev. Walter E. Bentley recently addressed the students of the Union Theological Seminary, New York, on the aims and objects of the Alliance. A special vote of thanks was accorded the speaker and several of the students became members of the Alliance. One member wrote: "Your visit has been a revelation to all of us and has been the best thing we have had in years. All the men here are from various parts of the country and each man is a centre of influence and power. Your remarks will have the most beneficial effect in removing unreasoning prejudice against the dramatic profession."

Lillian Lawrence's election as Vice-President of the Boston Chapter, Actors' Church Alliance, was a tribute to her interest in the work and to her popularity with the members.

AT THE MANHATTAN.

There are but three weeks more of Mrs. Fiske's engagement in Mary of Magdala at the Manhattan Theatre, as with March she will begin her brief Spring tour. Aside from the regular performances remaining, including Saturday matinee, there will be several special performances, however—a matinee on Thursday of this week, Lincoln's Birthday, a second matinee on Wednesday, Feb. 18, the proceeds of which will be donated by Mrs. Fiske to the Regina Angelorum, a home and school for friendless working girls conducted at 110 East 100th Street by the Sisters of Mercy, and a third on Washington's Birthday, Feb. 22.

On March 2 The Bishop's Move, a comedy in three acts by John Oliver Hobbes and Murry Carson, will be produced at the Manhattan under the management of James K. Hackett. This play, which was produced at the Garrick Theatre, London, last June, had a long run in that city. The chief part in the Manhattan production will be played by William H. Thompson, who will be associated with a fine company.

AMY RICARD TO STAR.

Amy Ricard, who won such remarkable success in The Stubbornness of Geraldine, is to be starred next season by Julian Mitchell and Fred R. Hamlin, managers and owners of The Wizard of Oz. A three years' contract has been signed, and the piece in which Miss Ricard will star is to be a musical extravaganza which will open in New York in September.

JOSEPH CLARK DEAD.

Joseph Clark, who played a small part in Notre Dame at the Grand Opera House about three weeks ago, was found dead in bed Sunday morning. Heart failure is the attributed cause of his demise.

BERLINER DIES ON THE TRAIN.

Leo R. Berliner, head of the music publishing firm of L. E. Berliner and Company, of New York and London, dropped dead on Saturday while on a train bound from Philadelphia to New York.

DEATH OF WILLIAM PAULL.

William Paull, the English baritone, who for a number of years has been a member of the Castle Square Opera company, came to his death in St. Louis on Feb. 5 by falling from the window of his room in the Southern Hotel to the pavement, six floors below. His death was purely accidental. He had been suffering from a fever for several days, and it is thought that while opening the window he was seized with vertigo. He was carried immediately to his room and died within a short time, without recovering consciousness.

Mr. Paull was born in England thirty-five years ago and began his career on the stage as a member of the Carl Rosa Opera company. He made his first appearance on the American stage on Oct. 2, 1900, with Henry W. Savage's company at the Metropolitan Opera House, singing the role of Wolfram in Tannhauser. Before for a professional trip to England and Australia, Mr. Paull had been in the companies of Mr. Savage ever since.

In 1901 Mr. Paull was married to Ella Gordon, the English actress, whom he met in Australia. She was with him in St. Louis at the time of his death.

The funeral services were held at Christ Church Cathedral on Sunday afternoon, under the auspices of the Missouri Lodge, No. 1, A. F. and A. M. The Rev. Carrol M. Davis, who married Mr. and Mrs. Paull, officiated, and the Rev. John D. Vincil, grand secretary of the Missouri Lodge A. F. and A. M., paid a tribute to the dead. A double quintette of the principals of the Castle Square Opera company, consisting of Adelaide Norwood, Gertrude Rennyson, Marion Ivell, Ethel Houston De Fee, Claude Albright, Joseph Sheehan, Lloyd d'Ashmore, Percy Gerrard, Winfred Goff, Francis Carrier, J. Francis Boyle, and Parker Coombs, intimate friends of Mr. Paull, sang "Lead, Kindly Light," and "Abide With Me." At the grave the entire company took part and the chorus joined in the singing of "Nearer, My God, to Thee." The interment took place in Bellefontaine Cemetery.

DRAMATISTS CLUB MEETING.

The regular monthly meeting of the American Dramatists Club was held at their rooms in this city on Saturday evening. Little routine business was undertaken owing to the absence of both corresponding and recording secretaries, but the matter of the establishment of a national or endowed theatre was exhaustively discussed, and Vice-President J. I. C. Clarke, who occupied the chair, was authorized to appoint a committee to consider the question further, to ascertain what financial assistance might be found available, and to report at a club meeting. Many letters were read from members unable to attend the meeting, expressing sundry views upon this subject, and among these were interesting communications from Charles Barnard, Charles Klein, Clinton Stuart, Charles T. Dazey, A. E. Haven, A. E. Lancaster, Franklin Fyles, William Gillette, and John A. Stevens. Among those present at the meeting, besides Mr. Clarke, were Clay M. Greene, Arthur Hornblow, Harry P. Mawson, George Backus, Joseph Grismer, Henry Tyrrell, George Taggart, Charles E. Callahan, A. Cerrano, and F. E. Valentine. A special meeting will be held next Saturday evening, Feb. 14.

FINAL DOLMETSCH CONCERT.

The farewell concert by Mr. and Mrs. Arnold Dolmetsch, assisted by Mabel Johnston, was given in the Manhattan Theatre Friday afternoon to a large audience. A delightful programme of ancient music for the archaic instruments, the harpsichord, the viola da gamba, lute, viola d'amore and clavicord, as well as the rare old songs sung by Mrs. Dolmetsch, were charmingly rendered. The composers were Caroso, Cheetel, Moulinie, Kuhnel, Couperin, Marais, Rameau, and Bach. Mrs. Dolmetsch's beautiful playing of the harpsichord is the most artistic feature of these entertainments. A decided Dolmetsch atmosphere prevails, due to the old-time costumes, the beauty of the instruments, the quaintness of the music, and the valuable erudite explanations given by Mr. Dolmetsch in his own humorous style. These artists have won the hearts of their New York audiences. They sailed for London Saturday to open their season on the other side in Belfast Feb. 23. They will return next year for a tour as far west as California.

FUNERAL OF "ADD" WEAVER.

The funeral of Addison Weaver, the old minstrel who died on Feb. 2, was held last Wednesday at the Actors' Fund Home on Staten Island. All of the veteran players who are residents of the Home were present, and a number of professional people went over from New York for the ceremony. The Rev. Dr. Harmon, rector of the Episcopal Church at West New Brighton, conducted the services. The remains were buried in the Actors' Fund plot in the Cemetery of the Evergreens.

GENERAL MILES SEES BUFFALO BILL.

General Miles, accompanied by Secretary White, of the U. S. Embassy, Naval Attaché Clever, and Consul-General Evans, were last Wednesday the guests of Colonel Cody at the performance of the Wild West Show at Olympia Hall, London. General Miles met and conversed with several Indians whom he had not seen since they fought against one another on the plains, and thoroughly enjoyed the performance.

PRINCETON DRAMATIC CLUB.

The Triangle Club, the Princeton dramatic organization, will this year give a performance the latter part of April in Chicago and probably in other cities. The play will be The Mullah of Miasma, composed by Raymond B. Mitnell, 1902, and Kenneth S. Clark, 1903, and written by M. Struthers Burt, 1904, while the lyrics are by Paz P. Hibben, 1903.

MOFFAT'S EYE REMOVED.

Clinton Moffatt, the treasurer of Daly's Theatre, last Tuesday had his right eye removed, the operation being entirely successful. Mr Moffatt has been for some time afflicted with an eye affection and recently, while counting bills, rubbed the irritated eye. Blood poisoning, caused presumably by the impurities upon the money, set in, and rendered necessary the operation.

SAID TO THE MIRROR.

STANLEY MCKNOWN BROWN: "Through a slip of the pen I credited Amelia Bingham, instead of Eugenie Blair, with a performance of Zaza at the Grand Opera House, Toronto, Jan. 26-31."

TOM NAWN: "My ad in THE MIRROR brought me innumerable answers."

C. H. FARNHAM: "Lottie Emmons and myself were married on Jan. 19 at Charlotte, Mich., by the Rev. T. R. McRoberts, not on Jan. 22 at Toledo, O., as was stated."

LEON HERRMANN: "Will you kindly deny in THE MIRROR that Lauson Herrmann, who hypnotised Mrs. Schl, is a nephew of the late Herrmann the Great, as was printed in the different New York papers. In fact, he is no relative or connection of our family. You will understand how such a statement can injure the reputation of my family, and so I ask this favor."

CARL HERBERT: "I think it right, in justice to Mrs. Patrick Campbell and the continual misrepresentations she is subjected to, that I should state, with your permission, these facts: Mrs. Campbell has had no quarrel or words with Frederick Kerr or any member of her company, either at rehearsal or otherwise, and any changes in Mrs. Campbell's company are due to the expiration of contracts, Mr. Kerr's engagement expiring Feb. 21. The conditions of Mrs. Campbell's present tour are precisely as formerly, Mrs. Campbell having complete authority and direction of the company and all productions. I still look after Mrs. Campbell's business interests in New York."

SALISBURY LEAVES $210,000.

A copy of the will of Nate Salisbury, Buffalo Bill's partner, who died at Bay St. Louis, Miss., was filed on Friday and shows that his estate, which is left to his wife, Rachel Salisbury, amounts to $210,000. The widow is the sole legatee named, in the will, Mr. Salisbury stated that he implicitly trusts his wife to care for their children, of which there are four, two sons and two daughters.

VIOLINIST FOUND DYING.

Eugene Boegner, a first violinist of the Metropolitan Opera House orchestra, was found in a dying condition at his room at 145 East Eighteenth Street on Saturday. The symptoms of his illness point to chloral poisoning. His friends assert the suicide theory and will make a thorough investigation. Boegner has been removed to Bellevue Hospital.

ADELAIDE FITZ-ALLEN TO STAR.

Adelaide Fitzallen is soon to star in a new comedy drama by Mrs. Charles A. Doremus, entitled The Duchess of Devonshire. A brief Spring tour will be given in order to test the qualities of the play. The period of the play is 1780. Edmund J. Hosmer will manage Miss Fitzallen.

BELASCO TO REST.

David Belasco has, it is said, declared his intention of going to Europe for a brief rest, unless something interferes. It is probable that his departure will be made on the White Star liner that sails on Feb. 18. Just how long a vacation he will make will depend entirely on circumstances.

NEIL BURGESS LOSES HIS VOICE.

While playing at Waterbury, Conn., recently, Neil Burgess, who has been appearing in The County Fair, was afflicted with an affection of the throat which has compelled his temporary retirement from the stage. An advance sale of tickets of some hundreds of dollars was refunded.

A NEW PLAY BY MRS. BURNETT.

Mrs. Frances Hodgson Burnett will spend the balance of this season in America, as she is engaged upon the creation of a new play to be produced early next Fall. It is said that the piece will serve as a vehicle for a prominent woman star.

KIRALFY BUYS CRYSTAL PALACE.

Advices from London state that Imre Kiralfy has bought the Crystal Palace, which, located at Sydenham, is one of the sights of London. Its auditoriums, galleries, rinks and gymnasia inclose a space greater by three times than that comprised in Madison Square Garden.

FLYNAN'S NARROW ESCAPE.

J. D. Peters, a flyman at the Victoria Theatre, fell from the fly gallery Friday afternoon during a rehearsal of Resurrection. Striking Joseph Hayworth his fall was broken, and both were hurled to the floor. Neither was seriously injured.

LITTLE BREECHES IN COURT.

The Gerry Society on Thursday forbade Willie Israel, the nine-year old boy who was playing Little Breeches in Jim Bludso, to appear at further performances, since he had no permit to do his song and dance.

GOSSIP.

C. V. Morton has suffered a stroke of paralysis and is now lying at the Erie County Hospital at Buffalo. He is in straitened circumstances.

At the Chicago Opera House recently a theatre party of two hundred was given Miss Brindley by the Ketchum Bowling Club, of which she is a member.

The Grace Hamilton East Lynne company closed Jan. 28 at Hartford, Conn.

Owing to the illness of Josephine Morse, who is at the Bethesda Hospital in St. Paul, Anna Day is playing the leading roles for the Walker Whiteside company.

The Hunting for Hawkins company disbanded at East Liverpool, O.

The Great White Diamond and Sky Farm companies closed on Feb. 7.

Bijou Fernandez has been engaged by Maurice Campbell to take the place of Gertrude Bennett in The Sword of the King, in which Henrietta Crosman is starring.

Gertrude Bennett, who has resigned from Henrietta Crosman's company, is to retire permanently from the stage, and will play for the last time as Prudence in The Sword of the King next Friday night in Norwich, Conn.

Three hundred of the manufacturing perfumers of America attended Friday night's performance of The Billionaire at Daly's Theatre. They presented the principals and the chorus with cut glass bottles of perfumery.

W. S. Butterfield and Caroline Kelly McCord were married in Chicago on Jan. 6 by the Rev. Franklin J. Smith, and are spending a few weeks in Columbus, O.

Lillian Buckingham went to the St. Elizabeth Hospital, West Thirty-first Street, yesterday to undergo an operation.

According to the latest reports, the future of Frank Lea Short's Elizabethan company at Mrs. Osborn's Playhouse is uncertain.

Edith Merrilees, of The Christian, has rejoined the company, having recovered from the recent severe illness which detained her at St. Louis.

Carl Herbert, who last week retired from the position of business-manager for Mrs. Campbell, has associated himself with Emanuel Lederer, the American representative of a number of the foremost European dramatists, and will devote himself to adapting foreign plays for the American stage.

Jessie Hae Hall has, during the past week, received a number of letters and telegrams congratulating her upon her new possessions—namely, two hundred and forty-four acres of land in Florida, which were recently presented to her by her uncle. She has received the deeds of the land and intends to become a pineapple grower, beside attending to her regular stage work.

A daughter was born to Mr. and Mrs. J. C. Lewis (Ill Plunkard) at Benton Harbor, Mich., on Jan. 20.

L. M. Crawford has leased the Baldwin Theatre, Springfield, Mo.

Sanford B. Ricaby, general manager for West's Minstrels, left Richmond, Ind., Feb. 6, where he had been lying ill for several weeks, for San Antonio, Tex. Mr. Ricaby will remain South for some time in the hope of regaining his health.

Mabel Lloyd, of the When Johnny Comes Marching Home company, who was on Tuesday knocked down by a Broadway car, yesterday rejoined the company, having quite recovered from the painful injuries which she received. At the close of her present engagement Miss Lloyd will join the Lederer production of Nancy Brown.

Warren J. Ferguson has recovered from his late illness, and has returned to New York to join George Samuel's forces.

Fairfax Crosby and Patti Rosa, both of the Yon Yonson company, were married in Emporia, Kan., on Feb. 5. At the close of Mrs. Crosby's season she will retire from the profession, and she and her husband will make their home in California.

Harry Mestayer, of the Chauncey Olcott company, is convalescing from an attack of typhoid fever.

Pending the decision of the court as to the recent conflict between the West 125th Street police and the West End Theatre over the matter of Sunday night concerts, Manager Bishop gave an performance Sunday night, having decided to await the result of the hearing.

OBITUARY.

Leslie Scott, the aged opera bouffe queen, whose figure, clad in her peculiar fashion, was for many years familiar to Broadway, died in her home in Paris on Feb. 4, after a number of years in which she had been an invalid and had been cared for by the Actors' Fund. In the days of the opera bouffe craze with Offenbach, Audran, and H. B. Farnie's production of Robinson Crusoe, Jr., she was a favorite with the public and received many offers of engagements as an actress from her admirers in America, but it is said that at no time she seriously considered the matter. Miss Scott was married in London, Eng., to Alfred Lester, who appeared in America, and it is said that at one time she was engaged to Henry E. Dixey. Lester died many years ago, and Miss Scott passed quietly from the stage of life and public memory. Only years ago, in Western Pennsylvania, where she had gone to live, her two sons, William and Harry, perished in the Pearl mine disaster. The remains were buried by the Actors' Fund in the Pearl plot in the Cemetery of the Evergreens.

Wilhelm Herzog Lotz, composer and for many years musical director of the Quincy Theatre, London, died in that city on Jan. 2. Herr Lotz was born in Germany in 1842, but after years as musical conductor in the principal cities of Europe he made London the scene of his professional labors. He made his debut in this country in 1883 as musical director of a number of the Gilbert and Sullivan operas, and for a number of years was an important figure in musical circles at the Quincy Theatre and other London playhouses. Herr Lotz is said to have composed the music for the opera bouffe of Pearl and Pearline, which was the opera of Pearl and Pearline, Hands and Hearts, and The Miller of Mansfield.

Charles W. Bennett, the composer and orchestra leader, died in Philadelphia on Feb. 10, of heart failure, aged forty-three years. During the past six years Mr. Bennett was the musical director at the Trocadero Theatre, Prior to that engagement he was with a number of traveling companies. The Bennett organization, which were held last Thursday, were most impressive. The Twentieth Century Quartette, of which he was vice-president, had charge of the services. The music was rendered by a quartette from Pennsell's Illustrated and a band of 120 pieces from the Musical Association of Philadelphia. The interment was made at Mount Moriah Cemetery.

Allen W. Cayvan, sister of Georgia Cayvan, died in Boston on Feb. 4, after an illness of several weeks. Miss Cayvan was long in both Mr. and Mrs. Palmer's and after resigning her connection in Boston she joined her distinguished sister, and was her constant companion during the shining years that she was before the public. She even played a minor part in May Blossom, when Georgia Cayvan's retirement from the stage Allen Cayvan lived with her sister, Mrs. Agnes Bayliss, in Hackensack, when Georgia Cayvan has not been informed of her sister's death, as it is feared that the shock might prove disastrous.

Charles E. Pugsley, director of Pugsley Band and Orchestra, well known in the leading parks, died at Golden, Col., on April 27, of paralysis. He was sixty-one years of age and had had a varied experience as a musician. During the Civil War he was band master with an Indiana regiment. In recent years, besides conducting his organizations, he devoted a good share of his time to the music publishing business, and was the author of the "Pugsley Publishers' Band Guide," a useful volume of the trade published some years ago. He was a member of the Elks and of several other societies.

Mrs. Alexander Robinson, widow of the famous circus manager, and formerly a performer of considerable achievement, died at her home in Delaware on Feb. 1, aged eighty years. She was professionally known as Marie Robinson, and in addition to being even the first female lion tamer, after her husband's death, in 1867, she successfully assumed control of the circus, and was well known to nearly every one in that line of the profession. She is survived by two adopted children, Alexander and Hannah, who were formerly performers with the Robinson show.

Frank Frenzlin, brother of William Franzlin, the baritone and formerly a light opera singer of considerable reputation, died of his wounds in this city on Feb. 1 of heart failure. Mr. Franzlin was formerly quite well known, and was a member of the A Chinese Honeymoon company, and a few years ago his wife obtained a divorce from him and since that time he had been a victim of dissipation, which ended in his death. The remains were sent to Washington to be buried in the Congressional Cemetery.

Mrs. John H. Whallen, wife of one of the proprietors and managers of the New Buckingham Theatre in Louisville, Ky., and owner in the Empire circuit of vaudeville theatres, died suddenly in Chicago on Feb. 2. A number of years ago she was a vaudeville actress, known professionally as Gracie Garland. As a mark of respect to her the New Buckingham was closed from the day of her death to the following Saturday, Feb. 7.

Gustave Wallace, an actor of over thirty years' experience on the American stage, died at Brunswick, Me., on Jan. 25, of dropsy. He had played in several of the old stock companies and later had traveled with a number of important organizations. His last engagement was with For Love and Honor. His wife, Lucy Parker, survives him. The burial was made at Hyannis, which had been the home of Mr. and Mrs. Wallace for many years.

John A. Pyne, father of Managers J. Austin Pyne and John F. Pyne, of P. T. Powers's theatre, died in this city, Feb. 8, aged eighty-eight years. The funeral occurred in Boston, Feb. 9, and was largely attended. The elder Mr. Pyne was for many years a prominent journalist in Boston, and for a time acted as Boston correspondent for the New York "Citizen" for many years. He was widely known in professional circles.

Frank Gunn, the actor, this season a member of the Isabel Irving company in The Crisis, died at Portsmouth, O., on Jan. 31, of pneumonia. He was fifty-five years old and had long been a member of Odd Fellowship. The local lodge of that order cared for him during his last illness.

Joseph Clark, the actor, who had lately been a member of The Notre Dame company, died in his rooms in this city on Feb. 7, of heart disease. Mr. Clark was well known in the profession, and was at one time connected prominently with Keith's Theatre in Boston. He was about thirty-eight years old.

Mrs. Sarah Boniface, the mother of Joseph Hart, the well-known actor, died at her home in this city on Feb. 8, from the effects of severe burns which she received the day before.

Augusta Dargan, once a popular Australian actress, but who on her marriage with Dr. Piercy left the stage, died recently at her country house near Sydney, N. S. W.

Charles Raymond, a one-legged dancer, comedian and vocalist, at one time a member of Tony Pastor's company, died recently at Manchester, England.

Alonzo T. Stewart, father of May Stewart, died at Bennett, Ill., on Jan. 31, aged seventy-two years. The remains were taken to Winfield, Kan., for burial.

MATTERS OF FACT.

A successful young star, now touring with his company, will entertain proposition from reliable manager for this Spring or next season. Address "Success," care of this office.

Harry G. Keenan, who has been appearing with success with the Grand Opera House Stock, Philadelphia, will be at liberty after fulfilling special engagement at Keith's stock house this week.

The Metropolitan Theatrical Exchange, under the direction of C. A. Burt and J. S. Black, have enlarged office room in the Broadway Theatre Building. They are booking a number of the best road attractions for next season. They represented twenty-four attractions last season and their books indicate a much larger list of companies for the coming season.

De Witt Wheeler has rented the entire top floor of Daly's Theatre Building for his new theatrical photographic studio. Mr. Wheeler expects to leave his present quarters early in March.

St. George Hussey, who is featured this season in Alcazar, is winning her usual success. She has received several flattering offers for next season.

The Hershey Opera House, Mahanoy City, Pa., managed by F. H. Waite, has good time open this month and later.

May Vokes, whose performances in My Friend from India and other plays won praise, wants a play. Particulars should be addressed to Myron B. Rice, 1402 Broadway.

Musical attractions, burlesques, hypnotists, lecturers or novel entertainments can secure the Savoy Theatre, formerly the Auditorium, Toledo, Ohio, on rental or sharing basis. Joe R. Taylor is the manager of the house.

Louise Sandford has been engaged as leading woman with the Grimes' Cellar Door company, which will inaugurate a Pennsylvania tour on Feb. 12.

A stock company now playing in the East in a strong line of plays, with paper and necessary effects, wants location in a good Eastern city for the Summer. Full particulars should be addressed to Manager Stock Company, Tower B., 1402 Broadway.

W. B. Hays has taken the management of the Fraternal Opera House, Poplar Bluff, Mo. He has open time for the balance of the season and will verify outstanding contracts.

More Than Queens, Julia Arthur's last production, is now offered on moderate royalty for stock presentation by Alice Kauser, 1402 Broadway.

The Kaplan Theatrical Syndicate are booking for next season. They are preparing productions of Julius Cæsar and Wormwood, with special scenery, electrical effects and costumes, in which Mortimer Kaplan will star, assisted by Margaret Severance as leading woman.

CHARACTERS

MARY MAGDALENE
MARTHA
SALOME
RUTH
FLORA
REBECCA
ESTHER
BARABBAS
PETER
JOHN
JUDAS
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SYNOPSIS

ACT I
Roof of Mary's House at Magdala
View of the Sea of Galilee

ACT II
Home of Martha
View of Jerusalem

ACT III
Portico of the Judgment Hall

ACT IV
Home of Martha

ACT V
Garden of Joseph of Aramathea
The Holy City

MUSIC NOTES.

Hinds and Noble, the music publishers, have begun the publication of a series of new church anthems for quartettes—a class of music that has been somewhat neglected of late by publishers.

The eminent German violinist, Hugo Heermann, who brings with him a number of very valuable instruments, will play at concerts in the principal cities of the United States. He is under the management of Henry Wolfsohn.

Owing to the indisposition of Madame Eames, Robert Grau has engaged Susanne Adams for the balance of the season. Among the interesting changes at the Opera will be a revival of Die Meistersinger, the first performance of which will be given on Feb. 16. There will also be a second cycle of the Ring des Niebelungen, beginning Feb. 19.

The last Bagby musical morning of the season in the grand ball-room of the Waldorf-Astoria was attended by a large and distinguished audience. Madame Nordica was the star, Anna Otten violinist, and E. Romayne Simmons assisted.

Philemon and Baucis was sung for the benefit of a church at Chatsworth, N. J., in the ball-room of the Waldorf-Astoria quite recently. The cast comprised M. Journet, M. Salignac, Heath Gregory, and Madame Seygard. M. Flon conducted.

Sousa's Band, by royal command, gave a concert before King Edward at Windsor Castle on a recent occasion.

The Manufacturers' Association of Kansas City has engaged the Creatore Band for a week of concerts in Convention Hall as a benefit for the building fund of a new clubhouse.

Cora Williams will give a concert in the Astor Gallery of the Waldorf-Astoria on Feb. 24.

George Devoll, tenor, and Edwin Isham, baritone, gave their first recital in New York under the management of Loudon G. Charlton, at Mendelssohn Hall at a recent date. After the many mediocre musical entertainments that have been given this season the truly finished work of these two singers came as a relief. They were hailed with joy by a large audience, and their success was complete. The programme was a most interesting one. Mrs. J. E. Tippett was exceptionally pleasing in her piano accompaniments.

The New York Boys' Symphony Orchestra, under the direction of A. F. Pinto, gave a concert at the Madison Square Garden Concert Hall last Sunday evening, Feb. 8. The affair was held under the auspices of the New Century Club, and proved most successful. The programme was in nine numbers, opening with a march composed by Mr. Pinto, entitled The Rising Generation, which was loudly encored. Schubert's unfinished symphony in B minor was encored, the orchestra playing Mr. Dooley, which received a double encore. A large audience attended.

Comte Eugene d'Harcourt's first offering to the lyric stage, Le Tasse, will, on Feb. 14, receive its premiere at Monte Carlo. The music, the libretto, the costumes and the scenery are all declared to be excellent. Among those who will be in the cast are Dubois, Delmas, Fournette, Note, Grandjean, and Deschamps-Jehin.

Forty curtain calls was the tribute paid to Composer Goldmark at the premiere of his new opera, Scenes from Goetz von Berlichingen, presented recently at Frankfort-on-the-Main, Germany. The piece met with the greatest appreciation of any opera that has been produced in years, and solely on account of the music, for the libretto is light and frivolous.

Continuing his lecture-recitals on Wagner music dramas, Walter Damrosch on Thursday, at Daly's Theatre, addressed a large audience, taking for his subject Die Meistersinger, which was also the subject of his discourse on the previous Monday.

Leah Barbe, coloratura soprano, will give a song recital at Carnegie Lyceum on Feb. 14. Miss Barbe has a flexible voice of good compass and sings with brilliancy and ease. She will be assisted by F. Archambault, baritone; E. Varnier, violinist, and Forwage Theo Marc, 'cellist.

Madame Roger-Miclos, the French pianist under the management of L. M. Ruben, was greeted by a large audience in the grand ballroom of the Waldorf-Astoria last Tuesday evening. Her Greek style of dress and her playing won much favor. Walter Damrosch's orchestra assisted.

Mozart, Brahms and Beethoven were delightfully programmed at the fourth Kneisel Quartet concert in Mendelssohn Hall Tuesday evening, Feb. 3. The oboe playing of M. Longy, of the Boston Symphony Orchestra, was excellent.

The Ferenczy Opera company, of Berlin, will begin an engagement at the Irving Place Theatre March 2.

Susan Metcalfe was heard on the afternoon of Feb. 3 in Mendelssohn Hall in a song recital that pleased the musically critical.

The occasion of the fourth Wetzler symphony concert in Carnegie Hall Thursday night was marked by the first American appearance of the German violinist, Hugo Heermann.

The Manufacturers' Association of Kansas City has engaged the Creatore Band for a week of concerts in Convention Hall, a benefit for the building fund of their new clubhouse.

Walter Damrosch gave the last of his piano lecture recitals at Daly's Theatre Thursday afternoon.

A concert by Cora Williams in the Astor gallery of the Waldorf-Astoria is announced for Feb. 24.

Under the management of Loudon Charlton, and accompanied by Isidore Luckstone, Ada Crossley, the English contralto, made her American debut successfully in Mendelssohn Hall Friday evening. Possessing, in the first place, that almost essential desideratum, a pleasing stage presence, Miss Crossley sang with rich, pure tone quality, clear enunciation and intelligent interpretation.

HANDS OFF!

"THE YOUNGER BROTHERS, BANK ROBBERS"

By ERNEST STOUT and BEN H. ATWELL.

Produced on an extravagant scale of magnificence by *R. L. CRESCY*, sole proprietor and manager of *"A Gambler's Daughter"* (Eastern and Western), *"A Ruined Life," "Dora Thorne,"* and the biggest money getter of the decade, *"The Younger Brothers, Bank Robbers."*

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"I was offered a large salary to agree to appear in the play."—*Cole Younger in the St. Paul Daily News, Feb. 5th.*
"It is true R. L. Cresey, of Chicago, did make me a proposition to star in 'The Younger Brothers, Bank Robbers.'"—*St. Paul Despatch, Feb. 5th.*
"The Cresey Syndicate has offered the State $10,000 for charity and will fight the case in the courts."—*Chicago Journal, Feb. 5th.*

Every protection guaranteed by the United States copyright laws has been secured. The same brains, energy and money used to create this great production will be exerted to prevent trespass on these vested rights. Martin J. Isaacs, Title & Trust Bldg., Chicago, and Henry Huttman, Tontonic Bldg., Chicago, Attorneys at law.

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HAVE SOME OPEN TIME

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Keep your eye on A TRAY OF DIAMONDS.

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Open Time

February 17, 18, 23, 24, 25, 26, 27.
March 19, 20, 21, 23, 24, 27, 28.
April 2, 3, 4, 27, 28, 29, 30.

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Q—Stands for Question,
Which you no doubt will ask
Why I roast with so much boast
Instead of under a mask.

R—Stands for Reason, Revenge.
Give the devil his dues.
If not in spots, you'll say I'm right,
And give credit to the Jews.

DATES AHEAD

Managers and agents of traveling companies and representatives are notified that this department closes on Friday. No dates published in the subsequent issue dates must be received in writing or before that day.

ABBREVIATIONS.

A HUNCH OF FIVES (Gus Heilner, mgr.): Lawrenceburg, Ind., Feb. 14, Portsmouth, O., 17, Catlettsburg, Ky., 18, Huntington, W. Va., 19, Ironton, O., 20, Middleport, 21, Parkersburg, W. Va., 23, New Martinsville 24, Fairmont 25.

A DESPERATE CHANCE (J. H. Mitchell, mgr.): Wheeling, W. Va., Feb. 9-11, Scranton 12-14.

A FIGHT FOR MILLIONS (Malcolm Fassett, mgr.): St. Louis, Mo., Feb. 8-14, Chicago, Ill., 15-21.

A GAMBLER'S DAUGHTER (Western): R. L. Cooper, mgr.): Prentice, Wis., Feb. 10, Laona, 11, Rhinelander 12, Pierce 13, Galen 14.

A GAMBLER'S DAUGHTER (Eastern): R. L. Cooper, mgr.): Chester, Pa., Feb. 10, York 11, Annapolis, Md., 12, Wilmington, Del., 13, Bridgeton, N. J., 14.

A HIDDEN CRIME (Tanner Stafford, mgr.): Philadelphia, Pa., Feb. 16-18, Camden, N. J., 19-21, Bethlehem, Penn., 23-25.

A HOUSEHOLD HEART (Geo. Williams, mgr.): Alexandria, Ind., Feb. 10, Middletown 11, Noblesville 12, Tipton 13, Lagonier 14.

A HOOSIER DAISY (Lewis Griffin): G. H. Hilsendegen, mgr.): Cambridge, O., Feb. 9-11, Pine 12, Byesville 13, Barnesville 14, Hartford City 16, Ft. Wayne 18, Huntington 19, Celina 20, St. Marys 21, Portland 23, Albany 24.

A HOT OLD TIME (Gus Hill, mgr.): Holyoke, Mass., Feb. 9-11, E. Berwick, Conn., 12, Bridgeport 13, Meriden, N. H., 14, Lowell, Mass., 15, Boston 16-21.

A KENTUCKY FEUD: Cincinnati, O., Feb. 9-14.

A LITTLE OUTCAST (Eastern; Geo. R. Gill and Harry H. Pollock, mgrs.): Milwaukee, Wis., Feb. 8-14, Detroit, Mich., 15-21.

A LITTLE OUTCAST (Western; R. J. Cowper, mgr.): Grand Rapids, Mich., Feb. 9-11, Kalamazoo 12, Battle Creek 13, Joliet, Ill., 14, Rock Island 15, Muscatine, Ia., 16, St. Joseph, Mo., 20, 21, Kansas City 22-28.

A LITTLE OUTCAST (Western; R. J. Cowper, mgr.): Gilbert, Kan., Feb. 10, Enid, Okla., 11, Kingfisher 12, El Reno 13, Oklahoma City 14, Perry 17.

A POLISH PEARL THIEF (Western; "Oscar Wilde"; Lawrence Russell, mgr.): Quincy, Ill., Feb. 11-14.

A ROMAN MAGDALEN: Lawrence, Mass., Feb. 10, Salem 11.

A SIBERIAN OUTLAW: Montreal, Can., Feb. 9-11, Toronto 12-14.

A TEXAS STEER (H. B. Emery): Mechanicsburg, O., Feb. 10, London 11, Xenia 12, Hillsboro 13, Athens 14.

A TWENTIETH CENTURY TRAMP (Western; Elmer Walker; Wells Dunbar, mgr.): Chattanooga, Tenn., Feb. 8-14.

A VISIT TO THE JUGGLER (H. D. Collier, mgr.): Charlottesville, Va., Feb. 9, Lynchburg 10, Richmond 11, Ashland, Ky., 12, Portsmouth, O., 13, Chillicothe, 14, Portsmouth, 15, Zanesville 16, Cambridge 17.

A TRIP TO TEXAS: Fort Worth, Tex., Feb. 8, Waco 9, Galveston 10, Houston 11, Austin 12, Temple 13, Waxahachie 14, Cleburne 15, Fort Worth 16, Dallas 17-21.

A TRIP TO THE PACIFIC (Harry Clay Blaney, mgr.): Grand Island, Neb., Feb. 9, Hastings 10, Red Cloud 11, Superior 12, Concordia, Kan., 13, Clay Center 14, Beaver Falls 15, Wellington 16, Oil City, Pa., 17, Beaver Falls 18, Greensburg, O., 19, Akron 20, Canton 21, Alliance 22, Massillon 23, Lisbon 24, Salem 25.

A CAGAWA STOCK (Delasco and Thall, mgrs.): San Diego, Cal., indefinite.

ALICE OF OLA (The Normal City; Lichter and Co., mgrs.): Ottawa, Ill., Feb. 27-28, 30-31.

ANDERSON AND GARDNER (Geo. Hilly): Jos. F. Vincent, mgr.): Green Bay, Wis., Feb. 9-14, Milwaukee, Wis., 15-21.

AN AMERICAN GENTLEMAN (Chas. Hoyt, mgr.): Philadelphia, Pa., Feb. 9-14, Wilmington, Del., 16, Atlantic City, N. J., Feb. 17, Asbury Park 18, Dover 19, Newark 20, Trenton 21.

AN AMERICAN HUSTLER (Geo. F. Hall: Gus Rothacker, mgr.): Bronx, N. Y., Feb. 10, New Berlin 11, Oconto 12, Oshkosh 13, Neenah 14.

ARIONA (Kitt La Mothe and H. J. Raymond, mgrs.): Albany, Ga., Feb. 10, Americus 11, Columbus 12, Atlanta 13, 14, Macon 16, Athens 17, Greenville 18, Charlotte, N. C., 19, Asheville 20, Knoxville, Tenn., 21.

AT CRIPPLE CREEK: Norfolk, Va., Feb. 9-14, Richmond 16-21.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr. and mgr.): Chicago, Ill., Feb. 8-14, Milwaukee, Wis., 15-21, St. Paul 22-28.

AT VALLEY FORGE (Eastern; Jas. W. Brego, mgr.): Norwich, N. Y., Feb. 10, Rome 12, Amsterdam 14, Albany 15, Gloversville 16, Johnstown 17, Schenectady 18, Troy 19, Hoosick Falls 20, Bennington, Vt., 21, Brattleboro 23, Keene, N. H., 24, Lowell, Mass., 25, Haverhill 26, Newburyport 27, Lawrence 28.

BALDWIN-MELVILLE (W. J. Baldwin, mgr.): New Orleans, La., Sept. 14—indefinite.

BANDIT AND CATTLE KING (Wallick's; W. H. Wallick, mgr.): Grand Rapids, Mich., Feb. 8-14, Battle Creek 16, Joliet, Ill., 17, Rock Island 18, Muscatine, Ia., 19, St. Joseph, Mo., 20, 21, Kansas City 22-28.

BARRYMORE, ETHEL: Brooklyn, N. Y., Feb. 9-14.

BATES, BLANCHE (The Darling of the Gods; David Belasco, mgr.): New York city Dec. 1—indefinite.

BELLEW, KYRLE (Liebler and Co., mgrs.): Minneapolis, Minn., Feb. 8-11, St. Paul 12-14.

BEYOND PARDON (Fred G. Bow, mgr.): Camden, N. J., Feb. 9-11, Wilmington, Del., 12-14.

BINGHAM, AMELIA (The Prairie Rose Johnson): New York city Feb. 9—indefinite.

BLAIR, EUGENIE (Geo. Henry Gremitt, mgr.): Springfield, Mass., Feb. 11.

BLANEY STOCK: Newark, N. J.—indefinite.

BOYLE STOCK: Nashville, Tenn.—indefinite.

BURGESS, NEIL (The County Fair): Providence, R. I., Feb. 9-14.

BURT, NEXT (E. D. Stair, mgr.): Cleveland, O., Feb. 9-14.

CAMPBELL, MRS. PATRICK: Toronto, Can., Feb. 9-14, Montreal 16-21, Detroit, Mich., 23-28.

CAPTAIN JINKS OF THE HORSE MARINES (F. J. Kennedy, mgr.): San Claire, Wis., Feb. 10, Wisconsin, 11, La Crosse, Wis., 12, Dubuque, Ia., 13, Clinton, Ill., 14, Elgin 16, Aurora 17, Joliet 18, Rockford, Ill., 19, Fond du Lac 20, Oshkosh 21.

CARTER, MRS. LESLIE (Belasco & Mayer; David Belasco, mgr.): Philadelphia, Pa., Feb. 9-21.

CARTER'S TROUBLES (Kennedy and Gray, mgrs.): Moberly, Mo., Feb. 9, 10, Fayette 11, Paris 12, Centerville, Ia., 14, Eldon 15, Baldwin 17.

CASTLE SQUARE THEATRE: Boston, Mass.—indefinite.

CIRCUMSTANTIAL EVIDENCE (Fred D. Fowler, mgr.): East Palestine, O., Feb. 16, Leetonia 11, Lisbon 12, New Lexington, Pa., 14, Jeanette 17, Irwin 18, Mocongahela 19, Cannonsburg 20, Charleroi 21.

CLARKE, HARRY CORSON: San Francisco, Cal., Feb. 15—indefinite.

COGHLAN, GERTRUDE: Selma, Ala., Feb. 14.

COGHLAN, ROSE (Hugh Grady, mgr.): Huntington, W. Va., Feb. 11, Charleston 12.

COMANS, THE FOUR (Fred Nibbo, mgr.): Lexington, Ky., Feb. 10, Chattanooga, Tenn., 11, Nashville 12, Memphis 13, 14, Helena, Ark., 16, Greenville, Miss., 17, Vicksburg 18, Jackson 19, Natchez 20, Baton Rouge, La., 21.

COLUMBIA STOCK: Chicago, Ill.—indefinite.

COLUMBIA STOCK: Washington, D. C.—indefinite.

COLUMBIA THEATRE STOCK: Brooklyn, N. Y.—indefinite.

COLUMBIA THEATRE STOCK: Philadelphia, Pa.—indefinite.

CROSMAN, HENRIETTA (The Sword of the King): Fall River, Mass., Feb. 11.

DARCY AND PECK'S STOCK: Philadelphia, Pa., Aug. 23—indefinite.

DAVID HARUM (E. G. Davidson, mgr.): Cairo, Ill., Feb. 13, Streator 20, Fairbault, Minn., 27.

DEARBORN STOCK: Chicago, Ill., Sept. 14—indefinite.

DE TOURNEY, MME. ELSIE (Edw. G. Hinchcliffe, mgr.): Winchester, Ill., Feb. 11, Virginia 12, Bushnell 16, 17.

DEVIL'S LANE (Jas. T. Green, mgr.): Ottumwa, Ia., Feb. 11, Oskaloosa 12, Albia 13, Charlton 14.

DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 1—indefinite.

DOTY, EARLE (The Man in the Iron Mask; Jno. B. McElroy, mgr.): Monticello, Ia., Feb. 10, Oxford Junction 11, Maquoketa 12, De Witt 13, Fulton, Ill., 14, Spring Valley 16, Hinkley 16, Rochelle 17, Warren 18, Mt. Carroll 19, Freeport 20, Dixon 21.

DOWN AND UP (Hickman Bros.; H. H. Whittier, mgr.): Terre Haute, Ind., Feb. 9, 10, Washington 11, Bloomington 12, Bedford 13, Huntingburg 14, Tell City 15, Seymour 17.

DOWN BY THE SEA (Phil Hunt, mgr.): Livingston, Mont., Feb. 10, Billings 11, Glendive 12, Mandan, N. D., 13, Fargo 14, Wimbrow, Man., 16, 17, Grand Forks, N. D., 18, Duluth, Minn., 20, 21.

DOWN MOBILE (Lincoln J. Carter's): Burlington, Ky., Feb. 11, Cairo, Ill., 12, Olney 13, Washington, Ind., 14, Bedford 16, Bloomington 17, Franklin 18, Shelbyville 19, Greensburg 20, Rushville 21.

EAST LYNNE (Selwyn Thorn: Frank Rich, mgr.): Evansville, Ind., Feb. 8-11.

EDISON, MORRIS (Edison, Thomas, and Forrest Perry, mgrs.): Cleveland, O., Feb. 9-14, Buffalo, N. Y., 15-21, Syracuse 22, Utica 23, Troy 24.

ELITE STOCK (C. H. Gotthelf, mgr.): Brooklyn, N. Y., indefinite.

ELSMERE, FAYE: Hillsboro, Ill., Feb. 10, Mt. Vernon 11, Centralia 12, Salem 13.

EMPIRE THEATRE STOCK: New York city Jan. 19—indefinite.

EUSTACE: Cheney, O., Feb. 9-14.

FAIRE (Grace A. Wood): Cambridge, O., Feb. 9-11, Byesville 12, Pomeroy 13, Middleport 14, Point Pleasant, W. Va., 15, Ravenswood 16, Ripley 17, Charleston 18, Montgomery 19, Fayetteville 20, Gauley Bridge 21, White Sulphur Springs 23, Lewisburg 24, Ronceverte 25, Hinton 26, Princeton 27, Bluefield 28.

FAVERSHAM, WM.: New York city Feb. 9-14.

FAVERSHAM STOCK (J. W. Rosi, mgr.): Richmond, Ind.—indefinite.

FISCHER STOCK (Bob Fecht): Minneapolis, Minn.—indefinite.

FORBAUGH'S BALL (Ollie Mack, mgr.): Greenfield, Ind., Feb. 10, Cambridge City 11, Milton, 12, Fairmount 13, Marion 14, Lake Bird 16, Bellefontaine, O., 17, Celina, 18, Kenton, 19, Findlay 20, Fostoria 21, Fremont 23, Bellevue 24, Sandusky 25, Norwalk 26, Ashland 27, Mansfield 28.

FORBES, HARRY SEABROOKE (Seabrook Printing Co., mgrs.): Hartford, Conn., Feb. 9-14, Springfield, Mass., 15-21, Worcester 22-28.

FOREPAUGH STOCK: Philadelphia, Pa.—indefinite.

FOR HER CHILDREN'S SAKE (Eastern; Vernon and Wade, mgrs.): Detroit, Mich., Feb. 8-11, Cincinnati, O., 12-21, Cincinnati 23-28.

FOR HER SAKE (Eastern; E. J. Carpenter's; Gus. Pixley, mgr.): Brookfield, Mo., Feb. 10, Shelby 11, Macon 12, Hannibal 14, Quincy, Ill., Feb. 15, Canton 16, Rushville 17, Jacksonville 18, Alton 19, Edwardsville 20, Litchfield 21, Mt. Vernon 23, Centralia 24, Carbondale 25, Murphysboro 26, Cairo 27, Paducah, Ky., 28.

FOR HER SAKE (Western; E. J. Carpenter's; Gus. R. Hoover, mgr.): Lamoni, Ia., Feb. 10, Osceola 11, Creston 12, Atlantic 13, Audubon 14, Carroll 16, Denison 17, Onawa 18, Sioux City 19, Le Mars 20, Sheldon 21, Spencer 23, Estherville 24, Emmetsburg 25, Algona 26, Mason City 27, Clear Lake 28.

FOXY GRANDPA (W. A. Brady, mgr.): Des Moines, Ia., Feb. 9, 10.

FOXY GRANDPA (W. A. Brady, mgr.): New York city Feb. 9-14.

FRAWLEY, DANIEL (James Neill and Daniel Frawley, mgrs.): Manila, P. I.—indefinite.

GARRICK THEATRE STOCK (Chas. Vaughn, mgr.): Chicago, Ill.—indefinite.

GENTLEMAN JOE (Eddy E. Waite): Shamokin, Pa., Feb. 10, Danville 11, Bloomsburg 12, Allentown 13, Easton 14.

GEORGE, GRACE (Cyrus Jones: W. A. Brady, mgr.): Cincinnati, O., Feb. 9-14.

GERTRUDE'S WIL (Graham Velsor): Cincinnati, O., Feb. 9-14.

GIRARD AVENUE STOCK: Philadelphia, Pa.—indefinite.

GOODWIN, N. C., AND NANCIE ELLIOTT (Geo. C. Arnold, mgr.): Baltimore, Md., Feb. 9-14, Washington, D. C., 16-21.

GORMAN AND FORD (A. H. Mills, mgr.): Johnstown, Pa., Feb. 9-14.

GRAND OPERA HOUSE STOCK: Philadelphia, Pa.—indefinite.

GRAND STOCK: Pittsburg, Pa.—indefinite.

GREENWALL STOCK (Greenwall Theatrical Circuit Co., mgrs.): New York city, Feb. 9-14.

GREENWALL STOCK (Greenwall Theatrical Circuit Co., mgrs.; David A. Weis, mgr.): Brooklyn, N. Y., indefinite.

GRIFFITH, JOHN (Garfield): Allen Benedict, mgr.): Ft. Dodge, Ia., Feb. 10, Marshalltown 11, Waterloo 12, Cedar Falls 13, Mason City 14, Northwood 16, Albert Lea, Minn., 17, Austin 18, Rochester 19, Winona 20, La Crosse, Wis., 21, Prairie du Chien 23, Dubuque, Ia., 24, Clinton 25, Cedar Rapids 26, Grand Island, Neb., 27, Fremont 28.

GUYER, JACK (White Sumner; E. C. White, mgr.): Lima, O., Feb. 10, Bellefontaine 11, Mt. Carmel 12, Piqua 13, Troy 14.

HACKETT, JAS. K. (The Crisis): Chicago, Ill., Feb. 8-14.

HANFORD, CHARLES B. (C. Lawrence Weber, mgr.): Augusta, Maine, Feb. 10, Bath 11, 12, Portland 13-15.

HANLON'S SUPERBA (Geo. J. Mahlstedt): White Castle, La., Feb. 10, Baton Rouge 11, Plaquemine 12, Algiers 13, Natchez 14, Bayou Sara 15, Baton Rouge 16, Donaldsonville 17, Thibodaux 18, Morgan City 19, Franklin 20, New Iberia 21, Ratcliffe, Miss., 23, Port Gibson 24, Vicksburg 25.

HANLON'S SUPERBA (Geo. Hill): Aurora, Col., Feb. 9-14, Trinidad 16, Ft. Worth, Tex., 17, Greenville 18, Dennison 19, Greenville 20, Dallas 21, Shreveport, La., 23, Monroe 24, Vicksburg, Miss., 25, Natchez 26, Jackson 27, Meridian 28.

HARNED, VIRGINIA (Nat): Washington, D. C., Feb. 9-14.

HAWLEY, CHARLES: Hillsboro, Ill., Feb. 9-14, Mt. Vernon 16-21, Centralia 23-28.

HAZEL, ADELE: Hartford, Conn., Feb. 9-14, Springfield, Mass., 16-21, Hartford, Conn., 23-28.

HEART OF GOLD (Cheval F. Dunn, mgr.): St. Marys, Pa., Feb. 9, 10, New Castle 11-13, Mill Hall 14, Newtown, Del., 16, Harrington 17, Milford 18.

HEARTS OF OAK (Wm. B. Cross, mgr.): Perry, Ia., Feb. 10, Burlington 11, Fairfield 12, Grinnell, Ia., 13, Springfield 14, Northwestern 16, Madison, Conn., 17, 18, Waterbury 19, Holyoke, Mass., 20, 21.

HELLO, BILL (Gardner and Kelleher, mgrs.): Montgomery, Ala., Feb. 10, Birmingham 11, Anniston 12, Atlanta, Ga., 13, 14, Columbus 16, Americus 17, Albany 18, Brunswick 19, Jacksonville, Fla., 20, 21, Tampa 23.

HERMAN, CHARLES D. (Arthur F. Ward, mgr.): Oklahoma City, Okla., Feb. 9-11, Beaumont, Tex., 12-13, Galveston 20, 21, Houston 22, 24, Austin 25, 26.

HER MARRIAGE VOW (Sullivan and Vance, mgrs.): Baltimore, Md., Feb. 9-14.

HOLLAND, HILDRED (The Lily and the Prize; Edward C. White, mgr.): Buffalo, N. Y., Feb. 9-14.

HUMAN HEARTS (Eastern; Jesse Blanchard, mgr.): Cortland, N. Y., Feb. 11, Utica 12, 14.

HUMAN HEARTS (Southern; Harry Pennypacker, mgr.): Lima, O., Feb. 14, Toledo 15-18, Grand Rapids, Mich., 22-28, Kalamazoo 28.

HUMAN HEARTS (Western; Claud Saunders, mgr.): Portland, Ore., Feb. 9-14.

HUNTING FOR HAWKINS (Western; Wm. Gray, mgr.): Palestine, Tex., Feb. 10, Tyler 11, Ft. Worth 12, 13, McAllister, I. T., 12, Muskogee 14, Joplin, Mo., 16.

IN CONVICT STRIPES (Bert St. John, mgr.): Springfield, Mass., Feb. 13-14, Worcester 16-21.

IN OLD KENTUCKY: Pittsburg, Pa., Feb. 9-14.

IRVING PLACE STOCK (Heinrich Conried, mgr.): New York city—indefinite.

JAMES BOYS IN MISSOURI (Eastern; Geo. Elliot, mgr.; Frank Gazzolo, mgr.): Springfield, Mass., Feb. 8-11, Hartford, Conn., 12, Waterbury 13, 14, Fall River, Mass., 16-18, Providence, R. I., 19-21.

JAMES BOYS IN MISSOURI (Western; Geo. Elliot, mgr.; Frank Gazzolo, mgr.): Colorado Springs, Col., Feb. 10, Rockyford 11, Lamar 12, Garden City 13, Dodge City, Kan., 14, Hutchinson 16, Wichita 17, Wichita 18, Pittsburg 19, Lamar, Mo., 20, Galena, Kan., 21.

JAMES, LOUIS, AND FREDERICK WARDE (Wagenhals and Kemper, mgrs.): Oakland, Cal., Feb. 9-14, San Jose 17, Stockton 18, Sacramento 19, 20, Portland, Ore., 23, 24, Tacoma, Wash., 25, Seattle 26-28.

JANICE MEREDITH (Wm. Russell and Rose Stahl: R. Greenbaum, mgr.): Washington, D. C., Feb. 9-14, Jersey City, N. J., 16-21.

JEFFERSON, JOS., JR., AND WM. W. (The Rivals: Henry P. Greene, mgr.): Lafayette, Ind., Feb. 10, Peru 11, Ft. Wayne 12, Mansfield, O., 13, Massillon 14, Canton 16, Galion 17, Ashtabula 18, Sandusky 19, Tiffin 20, Bucyrus 21.

JEFFERSON, THOS. (Rip Van Winkle; Chas. B. Jefferson, mgr.): Marietta, O., Feb. 10, Parkersburg, W. Va., 11, Huntington 12, Charleston 14, St. Mary's 16, New Martinsville 17.

JESSE JAMES: Hartford, Conn., Feb. 12.

JIM BLUDSO: New York city, Jan. 5—indefinite.

JUST STRUCK TOWN (Gale Walters): Cedar Rapids, Ia., Feb. 10, Anamosa 11, Dixon, Ill., 12, Sterling 13, Moline 14, Davenport, Ia., 15, Princeton, Ill., 17, Kewanee 18, Mendota 19, Pontiac 20, Bloomington 21, Springfield 22.

KENDAL, EZRA (Liebler and Co., mgrs.): Philadelphia, Pa., Feb. 9-14.

KIDNAPPED IN NEW YORK (Harney Gilmore; Harry Montgomery, mgr.): Cincinnati, O., Feb. 8-14, Chicago, Ill., 15-21.

LANGTRY, MRS.: Pittsburg, Pa., Feb. 9-14.

LE MOYNE, MRS. (Among Those Present): Youngstown, O., Feb. 11.

LEWIS, HORACE (A Poor Relation; Fred G. Berger, mgr.): Charles City, Ia., Feb. 10, Mason City 11, Austin, Minn., 12, Faribault 13, Mankato 14, St. Paul 15-18, Minneapolis 19-21.

LORD STRATHMORE (David J. Truitel, mgr.): Victoria, Wash., Feb. 9, 10, Vancouver, B. C., 11, 12, New Westminster 13, Everett, Wash., 14, New Whatcom 15, Seattle 17, 18, Tacoma 19, Portland, Ore., 20, 21.

LOST IN THE DESERT (Gus Hill's: W. B. Moore, mgr.): Brooklyn, N. Y., Feb. 9-14, Boston, Mass., 16-21.

LOST RIVER: Brooklyn, N. Y., Feb. 9-14.

LOST RIVER: Indianapolis, Ind., Feb. 9-11.

LOVER'S LANE (Eastern; E. D. Price, mgr.): Cincinnati, O., Feb. 9-14.

LOVERS' LANE (Western): Los Angeles, Cal., Feb. 9-13, Fresno 14, San Francisco 15-21.

McFADDEN'S ROW OF FLATS (Thos. R. Henry, mgr.): Buffalo, N. Y., Feb. 9-14, Syracuse 16-18, Rochester 19-21, Pittsburg, Pa., 23-28.

MACK, ANDREW (The Bold Soger Boy): New York city Feb. 9-21.

MALONEY'S WEDDING DAY (Geo. L. McCabe; Geo. A. Tenney, mgr.): Rockville, Ind., Feb. 10, Shelbyville 11, Greensburg 12, Columbus 13, Madison 14, Aurora 15, Hartsville 16, Spencer 17, Brookville 18, Rushville 19.

MANN, LOUIS (The Council): Brooklyn, N. Y., Feb. 9-14.

MANSFIELD, RICHARD (Frank Bacon, mgr.): Boston, Mass., Feb. 9-28.

MARTINEZ, ROBERT D. (H. W. Fisher, mgr.): Bay City, Mich., Feb. 9, Saginaw 10, Flint 11, Port Huron 12, Detroit 13-21, Grand Rapids 23, 24, Muskegon 25, 26, Cadillac 27, Traverse City 28.

MARLOWE, JULIA (Fr. Courtleigh, mgr.): Rochester, N. Y., Feb. 9-14, Buffalo 16-21.

MARSHALL, WILLIAM (Chas. Frohman, mgr.): Providence, R. I., Feb. 9-14, Boston, Mass., 16-21.

MAYO, EDNA (Chas. Frohman, mgr.): Boston, Mass., Feb. 9-14, Providence, R. I., 16-21.

MILLER, JOSEPH (Sol Smith Russell and Charles Frohman, mgrs.): Boston, Mass., Feb. 9-14, Providence, R. I., 16-21.

MILLER OF DEE (Stuart Savile; Southwest and Quirk, mgrs.): Galt, Ont., Feb. 10, Preston 11, Hespeler 12, Guelph 13, Acton 14, Fergus 16, Elora 17, Drayton 18, Clinton 19, Goderich 20, Seaforth 21, Stratford 23, Woodstock 24, Ingersoll 25, Tillsonburg 26, Simcoe 27, Dunnville 28.

MURPHY, JOSEPH: St. Paul, Minn., Feb. 8-14, Minneapolis 15-21, Winnipeg, Man., March 2-4.

MURRAY AND MACK (Fun on Bunker): Olympia, Wash., Feb. 9, Tacoma 10, Seattle 11, Everett 12, Bellingham 13, Fairhaven 14, Victoria, Wash., 16, Tacoma 18, 19, Ellensburg 17, North Yakima 18, Spokane 20, 21.

MY FRIEND FROM ARKANSAS (Rose Sherman, mgr.): Macon, Ga., Feb. 10, Plain City 11, Thomasville 12, Tampa, Fla., 13, Middletown 14, Lakeland 16, Winter Haven 17, Kissimmee 18, Orlando 19, Sanford 20, New Smyrna 21.

MY FRIEND FROM INDIA (Sanger): Fostoria, O., Feb. 10, Whitehall, N. Y., 11, Fair Haven, Vt., 12, Castleton 13, Poultney, Vt., 14, Rutland 16, Granville, N. Y., 17, Saratoga 18, Hoosick Falls 19, Bennington 20, Williamstown, Mass., 21, Adams 23, North Adams 24, Pittsfield 25, Great Barrington 26, Hudson, N. Y., 27, Nyack 28, Glens Falls, N. Y., 29, Hornellsville 30, Ithaca 31.

MY FRIEND FROM INDIA (Western): Aberdeen, Wash., Feb. 11, Hoquiam 12, Hyattville 13, Davenport 14, Spokane 15.

NAUGHT NOWAY (Marie Cahill): Hartford, Conn., Feb. 9-14.

NEILL-FRAWLEY (Leigh D. Bouchart, mgr.): Manila, P. I.—indefinite.

NEILL, JAMES (Edwin H. Neill, mgr.): Los Angeles, Cal., Dec. 29-Feb. 14.

NEILL STOCK (Geo. L. Baker, mgr.): Portland, Ore., indefinite.

NEW AMSTERDAM THEATRE STOCK: Chicago, Ill.—indefinite.

NEW YORK DAY BY DAY (G. W. Wingett, mgr.): Dayton, O., Feb. 9-11, Connersville, Ind., 12, New Castle 13, Anderson 14.

NOBODY'S CLAIM (Chas. A. Holden, mgr.): Frank Carr, Tex., Feb. 9-14.

NOT GUILTY (Watson and Nash, mgrs.): E. A. Belcher, mgr.): Glasgow, Ill., Feb. 1-21.

O'DOOLEY'S WEDDING (Geo. Deacon, mgr.): Stillwater, Minn., Feb. 10, Osceola 11, Lancaster 12, Platteville, Wis., 13, Galena, Ill., 14, Dubuque, Ia., 15, Monticello 16, Independence 17, Oelwein 18, Waterloo 19, Cedar Falls 20, Marshalltown 21, Grinnell 23, Newton 24, Des Moines 25, Indianola 26, Winterset 27, Creston 28.

OLCOTT, CHAUNCEY (Sol Lichter's Two): Augusta, Ga., Feb. 9-11, Newark, N. J., Feb. 9-14.

OLD ARKANSAW (Will P. Lindsay, mgr.): Shelby, Ohio, Feb. 10, Lakeside 11, Huntertown 12, Columbia City, Ind., 13, Kendallville 14, Auburn 16, Butler 17, Bluffton 18, Decatur 19, Portland 20, Winchester 21, Richmond 23, Hagerstown 24, Centerville 25, Metropolis City, Ill., 27, Greenville 28.

OLD DUTCH TRUST: Santa Ana, Cal., Feb. 10, Redlands 11, Riverside 12, San Bernardino 13, Pasadena 14, Los Angeles 16-21.

OLD HOMESTEAD (Tom Coleman, mgr.): Orlando, Fla., Feb. 10, Sanford 11, Jacksonville 12-14.

OLD HOMESTEAD: Paris, O., Feb. 8-11, Dayton 12-14.

O'NEILL, JAMES (Liebler and Co., mgrs.): New Orleans, La., Feb. 8-14.

ONLY A BISHOP GIRL: Montreal, Can., Feb. 9-14.

ON THE STROKE OF TWELVE (W. R. Lawrence, mgr.): St. Louis, Mo., Feb. 8-14, Louisville, Ky., 15-21, Cincinnati, O., 22-28.

ON THE SUWANEE RIVER (Clair M. Price, mgr.): Williamsport, Pa., Feb. 9-11, Scranton 12-14, Brooklyn, N. Y., 15-21.

OTHER PEOPLE'S MONEY (Guy Sargent: R. L. Johnson, mgr.): Gainesboro, Tenn., Feb. 10, Burkeville 11, Gaston 12, Manchester 13, Wauseon 14, Abilene 16, Salina 17, McPherson 18, Wichita 21.

OUR NEW MINISTER (Miller and Conover, mgrs.): Muncie, Ind., Feb. 10, Marion 11, 12, Elwood 13, Kokomo 14, Elwood 16, Logansport 17, Piqua, O., 18, Kokomo, Ind., 19, Wabash 20, Valparaiso 21.

OVER NIAGARA FALLS (Rowland and Clifford, mgrs.): Troy, N. Y., Feb. 9, 10, Schenectady 11-12, Odeon 14, Hoboken, N. J., 15-21.

OWEN, WM. (The Rebel by Request): Martin Shuster, mgr.): St. Catherines, Can., Feb. 10, Lockport, N. Y., 11, Prescott 12, Gouverneur, O., 13, Ashtabula 14.

PECK'S BAD BOY (Eastern; Geo. W. Heath, mgr.): Utica, N. Y., Feb. 10.

PECK'S BAD BOY (Northern; Leroy J. Peacock, mgr.): Schuyler, Neb., Feb. 10, Fremont 11, Blair 12, Logan, Ia., 13, Council Bluffs 14, Shenandoah 16, Villisca 17, Red Oak 18, Clarinda 19, Corning 20, Creston 21.

PENNSYLVANIA (C. H. Callahan, mgr.): Tyler, Tex., Feb. 10, Greenville 11, Paris 12, Clarksville 13, Texarkana, Ark., 14, Pine Bluff 16, Hot Springs 17, Little Rock 18, Ft. Smith 19, Eureka Springs 20, Springfield, Mo., 21.

PICKINGS FROM PUCK (Willard Simms: Ollie Mack and Jos. M. Gaden, mgrs.): Des Moines, Ia., Feb 8-11, Boone 12, Cedar Rapids 14, Rock Island 15, Muscatine, Ia., 16, Keokuk 17, Burlington 18, Quincy, Ill., 19, Jacksonville 20, Canton 21.

PIER THEATRE (D. H. Hunt, mgr.): Cincinnati, O., Feb. 9—indefinite.

PROCTOR STOCK: Montreal, Can.—indefinite.

QUEEN OF THE HIGHWAY (Wallick's: W. McGregor, mgr.): New York city Feb. 9-14.

QUINCY ADAMS SAWYER (C. J. Atkinson, mgr.): Boston, Pa., Feb. 10, Wilkes-Barre 11, Scranton 12, Binghamton, N. Y., 13, Owego 14, Walkerville 16, Bradford, Pa., 17, Erie 18, Olean, N. Y., 19, Hornellsville 20, Ithaca 21.

RADCLIFFE'S, CARRIE, STOCK: Philadelphia, Pa.—indefinite.

RESURRECTION (Alden Benedict's: Guy Durell, mgr.): Pittsburg, Kan., Feb. 10, Fort Scott 11, Nevada, Mo., 12, Rich Hill 13, Butler 14, Lexington 16, Wamego, Kan., 17, Manhattan 18, Clay Center 19, Concordia 20, Abilene 21.

RIGHTS IN NEW YORK (Geo. Curran, mgr.): Madison, Ind., Feb. 12, Rushville 12, New Castle 14.

ROBERTS, HARRINGTON: San Francisco, Cal., Sept. 28—indefinite.

ROBIE, KATHERINE: Fall River, Mass., Feb. 9-14.

ROBSON, ANDREW (Richard Carroll: Wallace Munro, mgr.): Oklahoma, Okla., Feb. 10, Ardmore, I. T., 11, Gainesville, Tex., 12, Dallas 13, Ft. Worth 14, Shreveport, La., 15, Texarkana, Ark., 17, Pine Bluff 18, Little Rock 19, Cairo, Ill., 20, Paducah, Ky., 21.

ROBSON, STUART (D. V. Arthur, mgr.): Boston, Mass., Feb. 9-14.

ROYAL LILLIPUTIANS (Gus Hill, mgr.): Joliet, Ill., Feb. 10, Ft. Wayne, Ind., 11, Toledo, O., 12, Detroit, Mich., 13-21, Chicago, Ill., 22-28.

RUDOLPH AND ADOLPH (Myers and Hayes: Rosedhurst and Curtis, mgrs.): Little Rock, Ark., Feb. 10, Fort Smith 11, Springfield, Mo., 12, Fort Scott, Kan., 13, Joplin 14, Kansas City 15-21.

RUSSELL, ANNIE: New York city Jan. 19—indefinite.

SANDY BOTTOM (Hampton and Hopkins, mgrs.): Fresno, Cal., Feb. 10, Visalia 11, Hanford 12, Tulare 13, Bakersfield 14, 15.

SAVED FROM THE SEA: Hartford, Conn., Feb. 14.

SECRET SERVICE: Hartford, Conn., Feb. 12, 13.

SHORE ACRES (William B. Green, mgr.): Council Bluffs, Ia., Feb. 10, Storm City 11, Le Mars 12, Fairmont, Minn., 13-15, Albert Lea 17, Austin 18, Charles City, Ia., 19, Independence 20, Dubuque 21.

SIDE TRACKED (Gale Walters): Arkansas City, Kan., Feb. 10, El Reno, I. T., 12, Chickasha 14, Oklahoma City, Okla., 15, Paula Valley 16, Ardmore, I. T., 18, Cleburne, Tex., 19, Ft. Worth 21.

SKINNER, OTIS (O. J. Buckley, mgr.): Ithaca, N. Y., Feb. 10, Rochester 11, Buffalo 12-14, Chicago, Ill., 16-28.

SOTHERN, E. H.: New York city—indefinite.

SPOONER STOCK (Geo. Spooner, mgr.): Wm. McAlister, mgr.): Brooklyn, N. Y., Aug. 24—indefinite.

SPORTING LIFE (Walter Sanford, mgr.): Elgin, Ill., Feb. 11, Joliet 12, Marion, Ind., 16, Hartford City 17, Muncie 18, Union City 19, Urbana, O., 20.

SPOTLESS TOWN (Gus Hill's: Al. Dodson, mgr.): New York city, Feb. 9-14, Newark, N. J., 16-21.

STANDARD THEATRE STOCK: Philadelphia, Pa.—indefinite.

STERLING, ALMA (A Daughter's Devotion: J. R. Stirling, mgr.): Greensburg, Pa., Feb. 10, Tyrone 11, Lewistown 12, Carlisle 13, Middletown 14, Lancaster 16, Reading 17, Allentown 18, Pottsville 19, Shamokin 20, Danville 21.

SUBURBAN: Topeka, Kan., Feb. 10, Cedar Rapids, Ia., 12, 13.

SULLY, DAN (Willis Boyer, mgr.): Spokane, Wash., Feb. 11, 12.

SWEET CLOVER (A. A. Thayer and T. J. Meyers, mgrs.): New Haven, Conn., Feb. 9-11, Staunton, Va., 12, Annapolis, Md., 14, Charlottesville, Va., 16, Lynchburg 17, Richmond 18, Petersburg 19, Newport News 20, Norfolk 21.

THANHOUSER STOCK: Milwaukee, Wis., July 2—indefinite.

THE BEGGAR PRIN

WARFIELD, DAVID (Gerald Bolasco, mgr.): Milwaukee, Wis., Feb. 8-14.
WAY DOWN TO HEAVEN: Prairie du Chien, Wis., Feb. 11.
WAY DOWN EAST (W. A. Brady, mgr.): Johnstown, Pa., Feb. 9; Harrisburg 10, Lancaster 11, Reading 12, Pottsville 13, Allentown 14.
WAY DOWN EAST (Eastern; W. A. Brady, mgr.): Louisville, Ky., Feb. 8-14, Lexington 16, Maysville 17, Ironton, O., 18, Portsmouth 19, Huntington, W. Va., 20.
WAY DOWN EAST (Geo. S. Hale, mgr.): Hatton, N. D., Feb. 10, Lisbon 11, Monmouth 12, Kewanee 13, Galva 14, Pekin 15, Rockford 16, Champaign 17, Paris 18, Rensselaer, Ind., 19, Vincennes 20, Evansville 21.
WAY DOWN EAST: Philadelphia, Pa., Jan. 19-Feb. 14, Boston, Mass., 16-March 7.
WAY UP WILLIE WALKER (Eastern; Eugene Sanford, mgr.): Bloomington, Ind., Feb. 10, Rockford 11, Rantoul 12, Champaign, Ill., 17, Mattoon 18, Terre Haute, Ind., 19, Paris, Ill., 20.
WHEN SWEETHEARTHOOD WAS IN FLOWER (Southern; Frank L. Perley, mgr.): New Orleans, La., Feb. 8-14.
WHEN REUBEN COMES TO TOWN (Morris and Hall, mgrs.): Toledo, O., Feb. 8-11, Sandusky 12, Akron 13, Springfield 14, Columbus 15-19, Lima 19, Fort Wayne, Ind., 20, Saginaw, Mich., 21.
WHEN THE BELL TOLLS (Travers Vale and A. A. Lipman, mgrs.): Du Bois, Pa., Feb. 10, Clearfield 11, Jersey Shore 12, Williamsport 14, Renovo 16, Altoona 17, Conway 18, Wilmington, Del., 20, Pennsylvania, Pa., 21.
WHEN WE WERE TWENTY-ONE (Morris and Hall, mgrs.): Owensboro, Ky., Feb. 10, Henderson 11, New Albany, Ind., 12, Maysville, Ky., 13.
WHERE HAVE YOU BEEN: Tacoma, Wash., Feb. 8-14, Aberdeen 17, Hoquiam 18.
WHY PAPA LEFT SCHOOL: New London, Conn., Feb. 10, 11, Fall River, Mass., 12-14.
WIFE WORKIN' HIS: Providence, R. I., Feb. 9-14, Boston, Mass., 16-21.
WILLARD, E. S.: Philadelphia, Pa., Feb. 2-21, Washington, D. C., 23-28.
WILLARD, KATHERINE (The Power Behind the Throne; Edward C. White, mgr.): Ft. Madison, Ia., Feb. 10, Burlington 11, Davenport 12, Rock Island, Ill., 13.
WILLIAMS AND WALKER (In Dahomey; C. H. Harris, mgr.): Minneapolis, Minn., Feb. 8-14, New York city 15—indefinite.
WILSON, AL. (The Prince of Tatters): Mobile, Ala., Feb. 15.
WINCHESTER (E. McWade's; Edw. F. Galligan, mgr.): Richmond, Va., Feb. 10, Petersburg 11, Newport News 12, Norfolk 13.
WORMWOOD (Alden Benedict's; J. B. Murray, mgr.): Akron, O., Feb. 9-11, Wadsworth 12, Galion 13, Chicago 14, Easton 16, Mt. Vernon 17, Sandusky 18, Loraine 19, Wapakoneta 20, St. Mary's 21.
WORMWOOD (Alden Benedict's; E. T. Stetson, mgr.): Martinsville, Ind., Feb. 10, Greenfield 11, Cambridge City 12, Greensburg 13, Connersville 14, New Castle 16, Alexandria 17, Elwood 18, Rockville 20, Clinton 21.
YON YOUNSON (P. J. Kennedy, prop.; E. U. Giroux, mgr.): Kansas City, Mo., Feb. 8-14, St. Louis 15-21.
YORK STATE FOLKS: Jackson, Mich., Feb. 12, Battle Creek 13.

REPERTOIRE COMPANIES.

ALLEN STOCK: Portersville, Cal., Feb. 9-14.
ARTELL'S PAXTANG STOCK: Harrisburg, Pa.,—indefinite.
ARNOLD STOCK (J. F. Arnold, mgr.): Mobile, Ala., Feb. 9-14, Biloxi, Miss., 16-21, Pensacola, Fla., 23-28.
AUBREY STOCK (Eastern; Mittenthal Bros., mgrs.): Woonsocket, R. I., Feb. 9-14, Newport 16-21, New London, Conn., 23-28.
BARRY-LYNN: Carthage, Tex., Feb. 9-14.
BENNETT AND MOULTON (J. M. Torr, mgr.): Harrisburg, Pa., Feb. 9-14, Altoona 16-21, Johnstown 23-28.
BENNETT AND MOULTON (Ad. P. Reed, mgr.): Lebanon, Pa., Feb. 9-14, Mt. Carmel 16-21, Ashland 23-28.
BENNETT AND MOULTON (Ira Newell, mgr.): New Britain, Conn., Feb. 9-14, Schenectady, N. Y., 16-21, Yonkers March 2-7.
BENNETT AND MOULTON (George K. Robinson, mgr.): Gloversville, N. Y., Feb. 9-14, Binghamton 16-21, Elmira March 2-7.
BENNETT AND MOULTON (F. C. Twitchell, mgr.): Westfield, Mass., Feb. 9-14, Winsted, Conn., 16-21, Naugatuck 23-28.
CARPENTER, FRANKIE (Jere Grady, mgr.): Amsterdam, N. Y., Feb. 9-14.
CARROLL COMEDY: Blandburg, Pa., Feb. 9-11.
CASTLE SQUARE STOCK: Kingston, N. Y., Feb. 9-14.
CHESTER, ALMA (Edward L. Bloom, mgr.): Haverhill, Mass., Feb. 9-11, Lawrence 12-14, Norwich, Conn., 16-21, Rockport, Mass., 23-28.
CONROY AND MACK'S COMEDIANS (P. P. Craft, mgr.): Cambridge, O., Feb. 9-14, Wellsburg, W. Va., 16-21, East Liverpool, O., 23-28.
COYLE-CHURCH (H. W. Taylor, mgr.): Wheeling, W. Va., Feb. 9-14, McKeesport, Pa., 16-21, East Liverpool, O., 23-28.
DAVIDSON STOCK (A. L. Davidson, mgr.): Findlay, O., Feb. 9-14.
DE VONDE, CHESTER, STOCK (Phil Levy, mgr.): Erie, Pa., Feb. 9-14, Jamestown, N. Y., 16-21, Franklin, Pa., 23-28.
DILGER-CORNELL: Salem, N. J., Feb. 9-14, Lakewood 16-18.
DYFFRYN, ETHEL: Fishkill, N. Y., Feb. 9-14.
ECLIPSE STOCK: Junction City, Ark., Feb. 10, Bernice, La., 11, Ruston 12, Dodson 13, Jonesboro 14.
EDWARDS, C. F., STOCK (Sam Carlton, mgr.): Lock Haven, Pa., Feb. 9-14.
ERWOOD STOCK (R. J. Erwood, mgr.): Baltimore, Md., Jan. 19-Feb. 28.
EVANS AND WARD STOCK: South Bethlehem, Pa., Feb. 11, 12, Easton 13, 14, Hazleton 16-18.
FARRELL, VESSIE: Wichita, Kan., Feb. 9-14.
FENBERG STOCK: Nashua, N. H., Feb. 9-14, Lowell, Mass., 16-22, Lynn 23-28.
FERRIS COMEDIANS (Harry Babb, mgr.): Duluth, Minn., Jan. 5—indefinite.
FISKE, MAY: Brockton, Mass., Feb. 9-14, Scranton, Pa., 16-21, Wilkes-Barre 23-28.
FLEMING, MAMIE (W. H. Gracey, mgr.): Elmira, N. Y., Feb. 9-14, Geneva 16-21, Syracuse 23-28.
FRENCH, IRVING (Don McMillan, mgr.): Columbia, Pa., Feb. 9-11, Lancaster 12-14, Lebanon 16-18, Huntingdon 19-21, Morristown, N. J., 23-28.
GARRICK THEATER (W. F. Taylor, mgr.): Newport, R. I., Feb. 9-14, Inland Pond 16-21, St. Johnsbury 23-28.
GARRELL STOCK: Oshkosh, Wis., Feb. 9-11, Neenah 12-14.
GLICK STOCK: Durand, Mich., Feb. 9-14, Port Huron 16-21.
GUY STOCK (Billy Cassod, mgr.): Paul's Valley, I. T., Feb. 9-11, Lexington, Okla., 12-14.
HADFIELD STOCK: Kingston, N. Y., Feb. 9-14, Gansvoort 16-21, Fort Jervis 23-28.
HALFORD, GLLIE, STOCK (Carl Brown, mgr.): Johnstown, Pa., Feb. 9-14, Erie 16-21, Butler 23-28.
HALL, DON C.: Rockport, Kan., Feb. 9-11, Litchfield 12-14, Greenleaf 16-21, La Crosse 23-28.
HAMILTON COMEDIANS: Pine Bluff, Ark., Feb. 9-14, Hot Springs 16-21.
HARCOURT COMEDY (Chas. K. Harris; W. C. Mellor, mgr.): Portland, Me., Feb. 9-14, Portsmouth, N. H., 16-21.
HAYWARD, GRACE (Dick Ferris'; C. W. Whitney, mgr.): Evansville, Ind., Feb. 9-14, Cairo, Ill., 16-18, Paducah, Ky., 19-28.
HENDERSON STOCK: McGregor, Ia., Feb. 9-14.
HERALD SQUARE STOCK: Richmond, Ky., Feb. 9-14.
HILLMAN, MAUDE: Hornellsville, N. Y., Feb. 9-14.
HIMMELEIN'S IDEALS (Geo. A. Himmelein, mgr.): Yonkers, N. Y., Feb. 9-14, Poughkeepsie 16-21, North Adams, Mass., 23-28.
HIMMELEIN'S IMPERIAL STOCK: Freeport, Ill., Feb. 9-14.
HOLMAN COMEDY: Jerseyville, Ill., Feb. 9-14.
HOWARD-DORSET (F. E. Blanchard): Decatur, Ill., Feb. 9-11.
HUFF STOCK: Hillsdale, Mich., Feb. 9-14.
IRVIN-DORAN COMEDY (Chas. G. Amsden, mgr.): Monessen, Pa., Feb. 9-11.
KARROLL, DOT (J. C. Welch, mgr.): Lakewood, N. J., Feb. 9-11, Chester, Pa., 12-14, Coatesville 16-18, Pottstown 19-21, West Chester 23-25, Mt. Holly, N. J., 26-28.
KEYSTONE DRAMATIC (Eastern; McGill and Shipman, mgrs.): Meriden, Conn., Feb. 9-14.
KEYSTONE DRAMATIC (Western; McGill and Shipman, mgrs.; Will H. Carroll, mgr.): Warren, O., Feb. 9-14.
KINDT'S REPERTORY: Sabina, O., Feb. 9-14.
KLARK-URBAN (H. D. Klark, mgr.): Fitchburg, Mass., Feb. 9-14, North Adams 16-21, Pittsfield 23-28.
KRAUSE-TAYLOR (Otto Krause, mgr.): Amarillo, Tex., Feb. 9-14.
LA DELL COMEDY: Ekland, Pa., Feb. 9-11.
LE FEBRE-CARPENTER STOCK (Herman Coakley, mgr.): Sioux Falls, S. D.—indefinite.
LORRAINE, RHEA: Brattleboro, Vt., Feb. 9-14.
LYMAN STOCK: Coffeyville, Kan., Feb. 9-15.
LYNCH, LILLIAN, STOCK (Dunn and Erickson, mgrs.): Flemming, Mich., Feb. 9-14, Mulliard 16-21, McCAULIFFE STOCK: Auburn, N. Y., Feb. 9-14, Penfield 16-21, Kinsman 23-28.
MACK, WILSON: Vincennes, Ind., Feb. 9-14.
MARKS BROTHERS (May A. Bell Marks; E. W. Marks, mgr.): Peterboro, Can., Feb. 9-11, Lindsay 12-18.
MARKS BROTHERS (Tom Marks, mgr.): Adrian, Mich., Feb. 9-14, Monroe 16-21, Fort Huron 23-28.
MILLER-BRYAN (A. L. Bryan, mgr.): Columbia City, Ind., Feb. 9-14, Auburn 16-18, Angola 19-21.
MORRISON COMEDY (Lelah Morrison, mgr.): Carnegie, Pa., Feb. 9-14, Newburgh, N. Y., 16-21.
MORTIMER, LILLIAN: Hutchinson, Kan., Feb. 9-14.
MURRAY AND MACKEY COMEDY (John J. Murray, mgr.): Franklin, Pa., Feb. 9-14, Bradford 16-21, Jamestown, N. Y., 23-28.
MYERS-HARRIS STOCK (W. H. Harder, mgr.): Port Huron, Mich., Feb. 9-14, Muskegon 15-22.
OSBORNE STOCK: Willimantic, Conn., Feb. 9-11, Danbury 12-14.
PATTON, OSSIE, COMEDY (J. T. Moseley, mgr.): Trenton, N. J., Feb. 9-21, Wilmington, Del., 23-28.
PATTON SISTERS COMEDY (J. R. Montgomery, mgr.): Greenwood, S. C., Feb. 9-11, Newberry 12-14, Savannah, Ga., 16-28.
PERUCCHI-SHELDON (C. D. Perucchi, mgr.): Jackson, Tenn., Feb. 16-21, Little Rock, Ark., 23-28.
PERUCCHI-SHELDON COMEDY (Theo Johnston, mgr.): Gainesville, Ga., Feb. 9-14, Anniston, Ala., 16-21, Huntsville 23-28.
PHELAN, R. V., STOCK (E. V. Phelan, mgr.): Bridgeport, Conn., Feb. 9-11, Hartford 12-14, Odeon, N. Y., 16-21.
PHELAN STOCK (Ralph A. Ward, mgr.): Cumberland, Md., Feb. 9-14, Washington, Pa., 16-21.
POND'S STOCK (L. E. Pond, mgr.): Broadhead, Wis., Feb. 9-11, Portage City 16-18.
RUBLE THEATER (C. E. Ruble, mgr.): Nevada City, Cal., Feb. 9-14, Grass Valley 16-21.
RYAN, DANIEL: Northampton, Mass., Feb. 9-14, Paterson, N. J., 16-21.
SCOTT, GEO. W.: Carthage, La., Feb. 9-11, Henderson 12-14, Longview 16-21, Palestine 23-28.
SHEA, THOMAS E. (Jas. Wall, mgr.): Canton, O., Feb. 9-14, Pittsburg, Pa., 16-21, Altoona 23-28.
SHERMAN COMEDY: Marion, Ky., Feb. 9-14, Paris 16-21, Hopkinsville 23-28.
SMITH, G. PAUL, AND WILLARD GORTON (Protean Entertainment; Frank A. Morgan, mgr.): Plymouth, Mich., Feb. 10, Fowlerville 11, Gregory 12, Lawton 13, Otsego 14, Plainwell 16, Schoolcraft 17, Monticello, Ill., 18, Atlanta 19.
SPOONER DRAMATIC (F. E. and Allie Spooner; W. Dick Haroldson, mgr.): Austin, Tex., Feb. 10-14, Waxahatchie 16-21.
STANLEY, CARRIE: Spencer, Neb., Feb. 9-11, Creighton 12-15.
THE SHANNONS (Harry Shannon, mgr.): Chrisman, Ill., Feb. 10, Sullivan 11, Charleston 12, Marshall 13, Effingham 14, Tuscola 16, Centralia 18.
TUCKER, LILLIAN, STOCK (Joe Santry, mgr.): Quebec, Can.—indefinite.
TURNER, CLARA (Moulton, Thompson and Moulton, props.; F. L. Miles, mgr.): Pittsfield, Mass., Feb. 9-14, Troy, N. Y., 16-21, Yonkers 23-28.
VAN DYKE AND EATON (Walter Van Dyke) Chippewa Falls, Wis., Feb. 9-11, Rice Lake 12-14, Cumberland 16-18.
VAN DYKE AND EATON (O. Mack, mgr.): Zanesville, O., Feb. 9-14, Fairmont, W. Va., 16-28.
VERNON STOCK (Benj. B. Vernon, mgr.): Ellenville, N. Y., Feb. 9-14, Catskill 16-21.
WIEDEMAN'S SHOW (Willis Bass, mgr.): Leadville, Col., Feb. 9-15, Canon City 16-22, Salida 23-March 1.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON (S. Shubert, mgr.): New York city June 2—indefinite.
A JEWEL OF ASIA (Jos. T. Powers): Boston, Mass., Jan. 12—indefinite.
BLACK PATTI TROUBADOURS (Voelckel and Neiss, mgrs.): Kansas City, Mo., Feb. 8-14.
CASTLE SQUARE OPERA (Henry W. Savage, pres.): St. Louis, Mo., Jan. 26-Feb. 28.
DALY, DAN (The New Clown): Manchester, N. H., Feb. 10, Lawrence, Mass., 11, Lynn 14.
DANIELS, FRANK (Miss Simplicity; Kirke La Shelle, mgr.): Spokane, Wash., Feb. 9, 10.
DE ANGELIS, JEFFERSON, OPERA: Sherman, Tex., Feb. 10, Denison 11, Greenville 12, Texarkana, Ark., 13, Pine Bluff 14, Little Rock 15, Ft. Smith 17, Springfield, Mo., 18, Joplin 19, Fort Scott, Kan., 20, Topeka 21.
FIDDLE DEE DEE (Tony P. Mason, mgr.): Rochester, N. Y., Feb. 9-14.
FLORODORA (The New York; Fisher and Ryley, mgrs.): New York city Jan. 26—indefinite.
FLORODORA (Eastern; Fisher and Ryley, mgrs.): Louisville, Ky., Feb. 9-11, Crawfordsville, Ind., 12, Peru 13, Goshen 14.
FLORODORA (Western; Fisher and Ryley, mgrs.): Helena, Ark., Feb. 10, Memphis, Tenn., 11, 12, Jackson 13, Nashville 14, Chattanooga 15, Birmingham, Ala., 17, Selma 19, Meridian, Miss., 20, Mobile, Ala., 21.
FOXY QUILLER: Dowagiac, Mich., Feb. 10, Kalamazoo 11, Cold Water 12, Grand Rapids 13, 14, East Saginaw 16, Adrian 17, Flint 18, Lansing 19, Ann Arbor 20, Battle Creek 22.
GILMAN, MABELLE (The Mocking Bird): Buffalo, N. Y., Feb. 9-11.
GLASER, LULU: Battle Creek, Mich., Feb. 10, Grand Rapids 11, 12.
GORDON-SHAY OPERA (T. Saunders Gordon, mgr.): Everett, Wash., Feb. 10, Seattle 11-14, Spokane 16, 17, Wallace, Ida., 18, Missoula, Mont., 19, Butte 20, 21.
GRAU GRAND OPERA: New York city Nov. 24-Feb. 28.
HELD, ANNA (F. Ziegfeld, Jr., mgr.): San Francisco, Cal., Feb. 8-14.
HOFFER, DE WOLF (Mr. Pickwick; R. R. Reynolds, mgr.): New York city Jan. 19—indefinite.
LIBERTY BELLES: Brooklyn, N. Y., Feb. 9-14.
LIBERTY BELLES (Frank Heuneseey, mgr.): Pontiac, Mich., Feb. 10, Lansing 11, Ann Arbor 12, Sandusky, O., 14, Mansfield 16, Canton 17, Wheeling, W. Va., 18, Zanesville, O., 19, Cambridge 21.
MR. BLUE BEARD: New York city Jan. 19—indefinite.
PEGGY FROM PARIS (Henry W. Savage, pres.): Chicago, Ill., Jan. 26—indefinite.
POLLARD'S LILLIPUTIAN OPERA: Shanghai, China, and Yokohama, Japan, Feb. 1-28.
POWERS, JAS. T. (The Jewel of Asia): Boston, Mass., Feb. 9-14.
ROGERS BROTHERS IN HARVARD: Chicago, Ill., Feb. 8-14.
ROYAL OPERA: Quebec, Can., Feb. 2—indefinite.
SAN TOY: Denver, Col., Feb. 9-14.
SILVA, MARGUERITA, COMIC OPERA (The Strollers): Cedar Rapids, Ia., Feb. 11, Clinton 12, Milwaukee, Wis., 13.
THE BEGGAR PRINCE: Atlantic, Ia., Feb. 10, Anita 17, Stuart 18.
THE BELLE OF NEW YORK (S. Shubert, mgr.): Sunbury, Pa., Feb. 12, Wilkes-Barre 13, Scranton 14, Albany, N. Y., 16-21, Troy 22, Glen Falls 24, Cohoes 25, Amsterdam 26, Johnstown 27, Utica 28.
THE BILLIONAIRE (Jerome Sykes): New York city Dec. 29—indefinite.
THE BURGOMASTER (W. P. Cullen, mgr.): Woodstock, Can., Feb. 10, Hamilton 11, Kingston 12, Ottawa 13, 14, Toronto 16-21.
THE DAVIS MUSICAL EXTRAVAGANZA: Easton, Pa., Feb. 12, 14, Allentown 27, 28.
THE PRINCESS CHIC (Geo. P. Bowers, mgr.): Kansas City, Mo., Feb. 8-14, St. Joseph 16, Kansas, Ia., 17, Ft. Madison 18, Burlington 19, Ottumwa 20, Muscatine 21.
THE SHOW GIRL (Rice's): Malden, Mass., Feb. 10, Lynn 11, Concord, N. H., 12, Manchester 13, Lowell, Mass., 14, Portland, Me., 15, Worcester, Mass., 17, Waterbury, Conn., 18, Bridgeport 19, Northampton, Mass., 20, Springfield 21.
THE SHOW GIRL (Rice's): Texarkana, Ark., Feb. 11, Shreveport, La., 12, Marshall, Tex., 13, Tyler 14, Dallas 16, Waco 17, Austin 18, Austin 19, San Antonio 20, Houston 21.
THE SILVER SLIPPER (Jos. C. Fisher, mgr.): New York city Oct. 27—indefinite.
THE SLEEPING BEAUTY AND THE BEAST: Boston, Mass., Feb. 9—indefinite.
THE SULTAN OF SULU (Henry W. Savage, pres.): New York city Dec. 29—indefinite.
THE WILD ROSE (Frank Rapallo, mgr.): Montreal, Can., Feb. 9-14, Providence, R. I., 16-18, Hartford, Conn., 19, New Haven 20, 21.
THE WIZARD OF OZ: New York city Jan. 20—indefinite.
WHEN JOHNNY COMES MARCHING HOME (Fred Whitney, mgr.): New York city Dec. 15-Feb. 14.
WILBUR OPERA (W. H. Fullwood, mgr.): Altoona, Pa., Feb. 9-14, Steubenville, O., 16-21, McKeesport 23-28.
WILSON, FRANCIS (The Toreador): Detroit, Mich., Feb. 9-14.

MINSTRELS.

AMERICA'S JUVENILE: Zanesville, O., Feb. 13, 14.
BARLOW AND WILSON'S MINSTRELS (Laurance Barlow, mgr.): Union City, Tenn., Feb. 11, Trenton 12, Sheffield, Ala., 13, Huntsville 14, Harriman, Tenn., 21, Somerset, Ky., 23.
FIELD'S, AL. G.: Fairmont, W. Va., Feb. 10, Clarksburg 11, Parkersburg 12, Marietta, O., 13.
GUY BROTHERS' MINSTRELS: Atlantic City, N. J., Feb. 10.
HAVERLY'S (A. F. Riley, mgr.): Galveston, Tex., Feb. 10, Beaumont 11, Lake Charles, La., 12, New Iberia 14, Meridian, Miss., 16.
HENRY, BI: Huntington, W. Va., Feb. 10, Maysville, Ky., 11, Indianapolis, Ind., 12-14, Ft. Wayne 17.
MAHARA'S (Frank Mahara, mgr.): Owensboro, Ky., Feb. 10, Evansville, Ind., 11, Rockport 12, Huntingburg 13, Princeton 14, Evansville 15.
QUINLAN AND WALL'S: Kingston, Can., Feb. 10, Ottawa 11, 12, St. Albans, Vt., 16.
PRIMROSE AND DOCKSTADER'S (J. H. Decker, mgr.): Jackson, Miss., Feb. 10, Vicksburg 11, Greenville 12, Little Rock, Ark., 13, Hot Springs 14, Memphis, Tenn., 16, 17, Chattanooga 18, Atlanta, Ga., 20, 21.
RICHARDS AND PRINGLE'S (Ramo and Holland, mgrs.): Florence, Ala., Feb. 10, Huntsville 11, Decatur 12, Columbia, Tenn., 13, McMinnville 17, Tullahoma 18, Nashville 19, Jackson 20, Paris 21.
SUN'S GUS: Jeanette, Pa., Feb. 10, Johnstown 11.
VOGEL'S JOHN: Salamanca, N. Y., Feb. 10, Jamestown 11, Sharon, Pa., 12, Salem, O., 13, Rochester, Pa., 14, East Liverpool, O., 16, New Philadelphia 17, Canton 18, Massillon 19, Ashland 20, Wooster 21.
WHO, WHAT, WHEN (L. M. Boyer, mgr.): Novelty, Mo., Feb. 10, Clinton 11, Sedalia 12, Higginsville 13, Marshall 14, Jefferson City 16, 17, Louisiana 18.

VARIETY.

A NIGHT ON BROADWAY: St. Paul, Minn., Feb. 9-14.
ANDREWS AND SOMMERS' VAUDEVILLE: Tarrytown, N. Y., Feb. 10, Nyack 11, Fishkill 12, Haverstraw 13, Troy 14.
BOWERY BURLESQUERS: Toronto, Can., Feb. 9-14.
BRIGADIER BURLESQUERS: Minneapolis, Minn., Feb. 8-14.
BRYANT'S BURLESQUERS: New York city Feb. 9-14.
CITY CLUB: New York city Feb. 9-14.
CITY SPORTS: Pittsburg, Pa., Feb. 9-14.
CLARK'S NEW ROYALS: Baltimore, Md., Feb. 9-14.
CRACKER JACKS: Reading, Pa., Feb. 9-11, Scranton 12-14.
CRAWFORD'S VAUDEVILLE STARS: Sumner, Ia., Feb. 9-14.
DAINTY DUCHESS: New York city Feb. 9-14.
DEVERE, SAM: Boston, Mass., Feb. 9-14.
EMPIRE SHOW: Jersey City, N. J., Feb. 9-14.
GRAHAM'S SOUTHERN SPECIALTY: Bennington, Vt., Feb. 11, Saratoga, N. Y., 12, 13, Cohoes 14.
HILL'S, ROSE, ENGLISH FOLLY: Philadelphia, Pa., Feb. 9-14.
IMPERIAL BURLESQUERS: Cleveland, O., Feb. 9-14.
IRWIN'S MAJESTICS: Detroit, Mich., Feb. 9-14, Cleveland, O., 16-21.
JACK'S, SAM P., OWN: Charleston, W. Va., Feb. 13, Parkersburg 14.
JOLLY GRASS WIDOWS: Cincinnati, O., Feb. 9-14.
KNICKERBOCKERS: Washington, D. C., Feb. 9-14.
LAFAYETTE: Portsmouth, O., Feb. 10, Circleville 11, Parkersburg, W. Va., 12, Bitzerville 14.
MERRY MAIDENS: Philadelphia, Pa., Feb. 9-14.
MERRY MAKERS (Frank P. Prescott, mgr.): Bloomington, Ia., Feb. 9-11, Kirksville, Mo., 12-14, Trenton 16-18, Maryville 19-21.
MIDI NEW YORK, JR. (Jos. Oppenheimer, mgr.): Oswego, N. Y., Feb. 10, Clyde 11, Cortland 12, Oswego 13, Fulton 14, Reading, Pa., 16-18, Scranton 19-21.
ORIENTAL BURLESQUERS (Watson's): Oil City, Pa., Feb. 12, McKeesport 14.
PARISIAN WIDOWS: Milwaukee, Wis., Feb. 8-14.
RICE AND BARTON'S GAIETY: Chicago, Ill., Feb. 8-14, Milwaukee, Wis., 15-21.
THOROUGHBREDS: Troy, N. Y., Feb. 9-11, Albany 12-14, Brooklyn 16-21.
TOPSY TURVY BURLESQUERS: Montreal, Can., Feb. 9-14.
TRANSATLANTIC BURLESQUERS: Baltimore, Md., Feb. 9-14, Washington, D. C., 16-21.
UTOPIANS (T. W. Dinkins, mgr.): New York city Feb. 9-14, Newark, N. J., 16-21, Paterson 23-28.
WEBER AND FIELDS': New York city—indefinite.
WORLD BEATERS: Providence, R. I., Feb. 9-14.

MISCELLANEOUS.

AMERICAN ENTERTAINERS: Grant, N. Y., Feb. 9, 10.
BINGHAM, RALPH: Wyoming, Ill., Feb. 10, 11, Genoa Junction, Wis., 12, Hebron, Ill., 13, Union Grove, Wis., 14, Burlington 15, Lindenwood, Ill., 16, 17, Chester, Ia., 18, 19, Geneva 20, 21.
BOSTON LADIES' SYMPHONY ORCHESTRA (McKee's): Wingham, Can., Feb. 10, Guelph 12, Woodstock 13, Rochester, N. Y., 14-16.
BOSTOCK'S ANIMALS: Albany, N. Y., Feb. 9-14, Syracuse 16-21, Gloversville 23, Amsterdam 24, 25, Savannah, Ga., 23-28.
BOWMAN'S SHOW: Jacksonville, Fla., Feb. 9-11, Savannah, Ga., 12-14.
BROOKE'S CHICAGO MARINE BAND (Orchestra; Bert A. Ball, mgr.): Galion, O., Feb. 10, Shelby 11, Lima 12, Van Wert 13, Defiance 14, Ft. Wayne, Ind., 15, Findlay, O., 16, Marion 17, Smeyrna 18, Ashland 19, Sandusky 20, Lorain 21.
BUFFALO BILL'S WILD WEST: London, Eng., Jan. 10—indefinite.
BUTLER, ELLA MAY, BAND: Odessa, Minn., Feb. 10, West Point 11, New Albany 12, Holly Springs 13, Oxford 14.
CABLERS, THE (F. Cabler, mgr.): Tipton, Ind., Feb. 9-10.
CANADIAN COLORED CONCERT: Newark, O., Feb. 10, Utica 11, Mount Vernon 12, Bellville 13, Mansfield 14, 15.
CANADIAN JUBILEE SINGERS: North Sidney, C. B., Feb. 11, Sidney Mines 12.
CONKLING SHOW: Brookhaven, Miss., Feb. 9-11, Winona 12-14.
COYLE'S MUSEUM: New Orleans, La., Jan. 12—indefinite.
CREATORE BAND (Howard Pew and Frank Gotth, mgrs.): Atlanta, Ga., Feb. 10, 11, Chattanooga, Tenn., 12, Knoxville 13, Cincinnati, O., 14, 15, Frankfort, Ky., 17, Henderson 18, Evansville, Ind., 19, 20, Louisville, Ky., 21, 22.
CRYSTALPLEX (M. Henry Welsh, mgr.): Wakefield, R. I., Feb. 9-14, Westerly 16-21.
FLINT, MR. AND MRS. HERBERT L.: Owensboro, Ky., Feb. 15-21, Cairo, Ill., 23-28.
GAMBLE, ERNEST (Chas. W. Gamble, mgr.): Greencastle, Ind., Feb. 12, Indianapolis 13, Chicago, Ill., 16-19, Cedar Falls, Ia., 20, Racine, Wis., 21.
GILPINS, THE (Hypnotists; J. H. Gilpin, mgr.): Brookfield, Mo., Feb. 9-11, Higbee 12-14, Fayette 16-18.
HELM, PROFESSOR (Magician): Kenosha, Wis., Feb. 9, 10, Burlington 11, 12, Elkhorn 13, 14.
HERRMANN, THE GREAT (Trentony and Gorman, mgrs.): Petersburg, Va., Feb. 12, Norfolk 14.
KEENE (Magician; Harry J. Dunbar, mgr.): Mt. Pleasant, Pa., Feb. 10, Latrobe 11, Irwin 12, Jeannette 14, Brownsville 15, Rochester 17, Leetonia, O., 18, Warren 19, Lisbon 20, Salem 21.
KELLAR (Magician): Williamsport, Pa., Feb. 10, Scranton 11, Wilkes-Barre 12, Allentown 13, Reading 14, Royersford 16, Pottstown 17, Lancaster 18, Bridgeton, N. J., 19, West Chester, Pa., 20, Wilmington, Del., 21.
KNOWLES, THE (Hypnotists): New Castle, Ind., Feb. 9-11.
MAVENO'S, PROFESSOR, MAGIC SHOW: Toppenish, Wash., Feb. 9, 10, Yakima Center 11-14.
NOBLE'S SHOW: Columbia, S. C., Sept. 22—indefinite.
PERKINS, ELI: Idaho Falls, Ida., Feb. 24, Dallas, Ore., 27.
ROSTELLE (Hypnotist; C. H. Geary, mgr.): Archbold, Pa., Feb. 9-11, Jermyn, 12-14, Montrose 16-21.
ROVING FRANK'S GYPSY CAMP: Atlantic City, N. J., Dec. 1—indefinite.
WINDECKER, ALEX (Necromancer; E. H. Rickle, mgr.): Kirksville, Mo., Feb. 9-11, Carrollton 12, 13, Moberly 14, Mexico 16-18, Marshall 19-21.
WOOD (Wizard and Ventriloquist): En route through Mexico.

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TELEGRAPHIC NEWS

CHICAGO.

The Week's Changes—Peggy From Paris a Success—News Items.

(Special to The Mirror.)

CHICAGO, Feb. 9.

There are three changes of bill at the principal downtown theatres this week. Mr. Hackett following Mr. Gillette, the Rogers Brothers succeeding Miss Glaser, and The Bostonians taking the place of Sky Farm. Grace George remains at the Grand Opera House another week, and in her new Washington play, Pretty Peggy, she has scored a decided hit. It is a delightful performance and the audiences are increasing in size nightly.

Lulu Glaser could have remained at the Illinois for several weeks with Dolly Varden, but bookings prevented, and last night the Rogers Brothers in Harvard pleased an overflowing house.

Everyone has proven such a success at Shubert-Iroquois Hall that during its third and last week there daily matinees will be given. Wynne Matthison, who has the leading role, is to be starred in a new play next season, by the way.

The members of the Klaw-Erlanger James Boys company arrived here last week under the direction of Manager Frank Hopkins. All of the scenery and costumes of the company were burned in the recent Southern Pacific wreck. The players were to have followed on a later train, but when the news of the disaster came the company was disbanded temporarily and ordered to Chicago.

George Ade's latest, Peggy from Paris, is packing the Studebaker at every performance, and is a bigger hit, to my mind, than his Sultan of Sulu. Fred Lennox, Arthur Dungan, and Josie Sadler carry the burden of the performance. Mr. Ade and Colonel Savage left for New York last Monday to look over The Sultan of Sulu at Wallack's.

Manager Wesley, of Fitchburg, sends me the ticket of a recent Humpty Dumpty show there, which reads: "Potatoes donated to the needy of Fitchburg. Solicitors' admission, 7 cents and a potato; parents, 10 cents. Eats or skins. Everybody receives a souvenir." Can it be that potatoes are to succeed eggs in the show business?

Peggy from Paris will go to Boston for a fourweek run, and it will be followed at the Studebaker here by Colonel Savage's production of The Lieutenant-Commander, a new light opera by Henry Blossom, Jr., and Alfred G. Robyn.

Should said constitutions be forgot? Not on your life—in Chicago. That is why Barnabee, Macdonald, and Frothingham and their associates of The Bostonians were greeted by an immense audience at McVicker's last night in their big revival of Robin Hood. Next week Maid Marian will go on.

An Eastern road advertises Chicago to Jerusalem with but two changes—one at New York and the other at Joppa." But why waste time in going on to Joppa?

I regret to announce that the stock company at the Columbian will be disbanded March 1, and the management will make it a combination house. This week The Sleeper to Conquer follows Pablo Romero.

Kyrle Bellew will come to McVicker's in two weeks, presenting A Gentleman of France.

A large and fashionable audience welcomed Mr. Hackett to Powers' this evening in his new play, The Crisis, and set the seal of approval upon the performance. The star has the support of an excellent company.

Over at the Bush Temple of Music this week the Players' Stock company is giving The Last Word, with Du Witt Clinton and Grace Reals in the leading roles. Stage Manager Selby Brown's new play, The Minister, is in rehearsal for Feb. 22.

The new extravaganza, Tom Tom, has caught on at the La Salle, and Frank Hayes' new song, "The Rag-Time Chinaman," is being whistled all over town. Carrie Reynolds, the new soubrette, has made an impression.

Hart Conway, of the Chicago Musical College's School of Acting, will produce Bernard Shaw's comedy, You Never Can Tell, at the Studebaker Feb. 24. Manager Brady announces that Grace George will give the same play here this Spring.

Manager Powers will hereafter keep the lights up in his playhouse for half an hour after the close of the performance, in order that the people may talk over the play and discuss theatrical topics in general.

Down at the Dearborn this week the stock company is presenting A Royal Family, with Mr. Gould, Mr. Allen, and Miss Ryan in the cast.

As the birthday of our old friend, George Washington, falls on Sunday this year, the thrifty managers have fixed upon next Thursday, Lincoln's Birthday, for extra matinees.

My Partner will follow The Sleeper to Conquer at the Columbian, and the stock season will close a week later with a big production of Quo Vadis.

Not Guilty, that has made a hit at the Academy of Music, filled the Alhambra twice yesterday.

When Reuben Comes to Town was followed at the Great Northern yesterday by Alphonse and Gaston. Both of Opper's Frenchmen were bound to be after somebody.

Over at Glickman's next Friday The Merchant of Venice will go on for a run in Yiddish, with Manager Glickman as Shylock, the first time the part has ever been played by a Jew, I believe.

The good old Span of Life is waking up the galleries over at Lincoln J. Carter's Criterion this week.

Bertha Williams presented At the Old Cross Roads over at the Academy of Music yesterday, and at the Bijou Leonard Grover's latest, The Minister's Daughter, is the card this week.

From Toledo our old friend, Andy Mackay, writes me as follows: "I left 'Punch' Wheeler and a couple of 'second-story men' in Independence, Mo., near Henn's brewery. They were composing music and words for the new spectacle for Robinson's Circus and Menagerie, to take the place of King Solomon. It is entitled Razor James."

Lawrence Grattan and Laura Alberti are giving The Private Secretary with the stock company at the New American this week.

Will H. Bruno sends me the following paragraph from a Carroll, Ia., paper: "King Pong Pong, by J. Parker, author of King Dodo, Beauty and the Beast and Ben Hur, will be the opening number at the Carroll Opera House some time during this month. It will be presented by a company of forty people under the auspices of the Central Lyceum Bureau, Chicago, and is of the comic type—a grand scenic and spectacular musical production, with grand electrical effects, grand marches and ballets."

Otis Skinner is to follow Grace George at the Grand Opera House, in a return engagement of Lauzun.

Business Manager George H. Hamilton, of Harry Williams, Jr.'s, Imperial Burlesquers, brings the news from New York that on Jan. 12 his manager, James Weeden, was made the happy father of a sixteen-pound boy—weight guaranteed.

"Punch" Wheeler is still on earth, as is evidenced from a recent letter in his handwriting dated at Guthrie, Okla. He is still leading the strenuous life, as witness what he says: "Jake Simon is here to-night, playing Rip Van Winkle without any make-up. At Oklahoma City I met an agent who said he had just quit a magician. He wrote the magic man a letter, asking for some money, and the necromancer replied by sending the agent full directions as to "how to get money out of a plug hat." The magician said that as the agent had the "prop," he could easily do the trick, and while he was at it he wished he would get $18 to send him (the magician), so that he could get out of Ill Reno, where his time was already filled in trying to hypnotize the landlord.

Madame Lillian Blauvelt, the soprano, was the soloist at George Hamlin's eighteenth Sunday popular concert at the Grand Opera House yesterday afternoon.

"DAVY" HALL.

BOSTON.

Mary Hannering's Return—Dodo and Joe Welch Open—Other Attractions.

(Special to The Mirror.)

BOSTON, Feb. 9.

Mary Hannering's return to Boston and to the Hollis was easily the most interesting event in theatricals to-night, and The Reminiscences of Geraldine attracted an audience which proved conclusively what an emphatic favorite Miss Hannering is. It is a treat again to see her in a play worthy of her cleverness, and the reception of her Geraldine was an enthusiastic one. It is to be hoped that no more pieces like Jessie Meredith are to be given her in the future. The unconventionality of the Clyde Fitch comedy was greatly enjoyed, and the manner in which Miss Hannering made every point told greatly to the enjoyment of all. Arthur Byron gave her capital support, and Amy Ricard, Mrs. Thomas Whiffen, Ben Cooke, Florence Reed and others gave excellent work.

King Dodo opened a long run at the Tremont to-night, and a large audience showed that the success of last season had not been forgotten. Raymond Hitchcock and Charlotte Harrison, who scored such emphatic successes last season, are in the cast still, and they easily scored the chief hits of the evening to-night. Flora Zabelle is one of the most interesting of the newcomers, while Ivar Anderson had a welcome recalling the long song which he made with The Prince of Pilsen at this house last Summer.

Stuart Robson made a change of bill at the Museum to-night and revived The Henrietta with his regular company still augmented by the presence of Nadjra Arbuckle, George Holland, and Edward P. Hawson. The change of bill was hardly necessary, for the revival of The Comedy of Errors was a surprising winner in every respect and the Dromios fielded with the utmost spirit under the stage at each performance. It is Shakespeare's busy season in Boston this year and no mistake, judging by the engagements of Mr. Mansfield and Mr. Robson, with E. H. Sothern still to be heard from.

Lillian Lawrence has the honors at the Castle Square this week, and in The Adventure of Lady Ursula she proves conclusively that she can give fully as artistic an impersonation of the leading character as Virginia Harned ever did. The part is one that suits her perfectly and she was easily the star of the evening. John Craig was capitally placed as Sir George, and Mary Hartley, Lovera Bradley, John Salinpolis, and James L. Bradley do strong work.

Joe Welch is the star of the week at the Grand Opera House with his Hebrew work showing to advantage in The Peddler. It was an interesting comparison with the work of David Warfield in The Auctioneer earlier in the year, and the newcomer did not suffer by any means. Mr. Welch was especially good in his comedy work, and the supporting company was effective. Lost in the Desert will follow.

Across the Pacific is the play of the week at Boston Music Hall, and although it has been seen here in the past it has an unquestioned popularity, thanks to the popularity of Harry Clay Blaney, who as the imitation newspaper correspondent, divides the honors with the real Gatling gun. Why Women Sin will be the next offering.

Lost in Siberia is the change of bill for the stock company at the Bowdoin Square, and the cast is well balanced. Willard Blackmore plays Nordoff, and Charlotte Hunt is well placed as Olga. The spectacular effects of Siberia and Russia are brought out more elaborately than in the fashion at this house. On the Stroke of Twelve will be the next play.

James T. Powers is in his final week at the Park, and business keeps on to the capacity notch of popularity. From here the production will be taken to New York, and there Blanche Ring will appear in the title-role, having deferred her starring tour in Nancy Brown. It is barely possible that she may be seen before the final performance in Boston, but that has not yet been settled.

The Ninety and Nine is in its second and last week at the Boston, and the popularity of the Moody and Sankey play written by Ramsey Morris is unquestioned. The exposition of the burning forest and the running locomotive is unquestioned, but I much prefer the scene which leads up to it. It is a bit of clever dramatic writing and gives the impression of peril in a thoroughly effective manner. Of the players, Edwin Arden, Katherine Grey, Theodore Hamilton, and Harry le Van take the honors by their splendid work.

The Little Host is proving one of the best-liked productions that have been seen at the Columbia in a long time. It is more of the sort of a play that the clientele of this house desires. Isabella Underwood is capital and the comedy work of Alexander Clark and John C. Slavin will be enough to make this a vastly more popular entertainment than Bobadil ever thought of being.

The Sleeping Beauty and the Beast continues at the Colonial.

Mary Shaw and the production of Ghosts, now being seen at the Manhattan in New York, will come to Boston for a couple of performances. George Fawcett has arranged for a couple of matinees at the Hollis Feb. 17 and 19. The Manhattan cast of the Ibsen play will be brought here without change.

It is more than probable that The Knickerbocker Girl will be the next production at the Columbia. This in turn will be succeeded by My Fiancee, the musical comedy production upon which A. N. Chamberlyn was at work at the time of his fatal illness. As his brother, C. Louis Cannot, was familiar with all his plans, they will be carried out when the production is made. Alexander Clark and John C. Slavin will probably be in the cast.

Mrs. Mark Price and Mrs. John Orth have written a comic opera entitled The Song of the Sea Shell, which will be produced here for charity this Spring.

Boston managers won clean victories at the State House last week, when the sidewalk speculators made an attempt to get their sales legalized. The bill was labeled in a misleading fashion as a measure to prevent peddling, but it was so cleverly drawn that it would have made possible all the nuisances. John B. Schoeffel, George W. Magee, Charles J. Rich, L. J. McCarthy and all the other leading managers were present, and they showed such a conclusive case that the next day the committee came out with a prompt leave to withdraw for the petitioners.

George T. Richardson, the dramatic critic of the Traveler, has written the comic opera for the Second Corps of Cadets, which will have its production next week. The music is by George Lovell Tracy.

Alice Cayvan, the sister of Georgia Cayvan, died at another sister's home in Dorchester after an illness lasting several weeks. When her famous sister was upon the stage she accompanied her as companion and on some occasions played small parts, notably in May Blossom, but for six years she has made her home in this city.

Rev. A. C. Dixon has been preaching sermons at the Ruggles Street Church, and in them he has characterized the stage and players by terms which show his unfamiliarity with the theatre. In marked contrast was the sermon which was delivered by Bishop Lawrence before the Actors' Church Alliance last week.

Josephine Hall will head the cast of The Knickerbocker Girl at the Columbia, and the others in the company will be Helen Belmont, Nellie Beaumont, Beatrice Darlington, Alice Clifford, William Armstrong, Will H. Sloan, Richard Lee, Edgar Halstead, Frank Doran, Lillian Bard, Helen Irwin, and Nina Randall. Lionel E. Lawrence will stage the piece.

Clarence H. Blackall, the architect, has just completed theatre plans which may become available if a real estate deal now pending is pulled through.

Celeste Wynn made her first appearance as Angela in King Dodo at the Tremont to-night at short notice. Margaret McKinney, who has been playing the character, slipped and fell in Washington, breaking her arm just above the elbow. The nervous shock also was severe, and it will be some time before she can appear again. Miss Wynn displayed remarkable brightness and concentration and her appearance to-night was after just two days' study. JAY BENTON.

PHILADELPHIA.

Rex. Carter Opens to Capacity—Other Attractions—The Stock Companies—Gossip.

(Special to The Mirror.)

PHILADELPHIA, Feb. 9.

This is the gala week of the season, the important and magnificent productions at all our theatres are quite below standing between patronage as published by the advance sales, and suppose all parties delight.

Mrs. Leslie Carter in Du Barry heads the list, being entirely sold out for the week. On account of the massive scenery, the opening production will take place to-morrow evening at the Grand Opera House, for a four weeks' stay.

Richard Mansfield's production of Julius Cæsar, with the original cast and beautiful scenery, inaugurated his two weeks' term to-night at the Garrick Theatre to a crowded house and a genuine success. Stuart Robson will follow Feb. 23 for one week.

E. S. Willard's production of The Optimist at the Chestnut Street Opera House, announced for to-night, has been postponed until Feb. 16, on account of the illness of Allen Langdon, who is to originate the role of Madame de Bathe.

Stuart Robson in Soldiers of Fortune will follow Feb. 23 for two weeks.

A Country Girl is in its second week at the Chestnut Street Theatre playing to fair patronage. It was originally slated for six weeks, which will likely be reduced to four, not meeting with the success anticipated. When Johnny Comes Marching Home will follow.

Burr Mcintosh has a winning card in The Vinegar Buyer. He commenced a two weeks' engagement to-night at the Walnut Street Theatre to a crowded and delighted audience. Mr. Mcintosh is always original and is surrounded by an excellent company. The Ninety and Nine will follow Feb. 23 for two weeks.

The Auditorium, under the able management of Hale and Havlin, has become one of the most profitable and prosperous places of amusement in the Quaker City. The attractions this season have been always attractive, and with their large clientele may booking of merit is sure of success. Rose Melville in Sis Hopkins opened to-night for a two weeks' engagement, with a house crowded from pit to dome.

"Way Down East" is in its fourth and last week at the Park Theatre, playing a profitable engagement. Brandon Tynan in Robert Emmett will come Feb. 16, aided by the "benefit rocket" to aid the business.

The Village Postmaster holds the week at the National Theatre, with the original production and good cast, and was awarded a warm welcome. Tracy the Outlaw Feb. 16.

Nellie McHenry in M'liss is a big card this week at the People's Theatre, giving an elaborate production with every character in good hands. The Convict's Daughter Feb. 16.

An American Gentleman is the feature for the week at the Kensington Theatre. It is nicely staged and cleverly acted, with the usual good patronage. A Millionaire Tramp Feb. 16.

The Girard Avenue Theatre Stock company are giving this week a creditable presentation of The Hunchback of Notre Dame, with the new leading man, George W. Barbier, as Quasimodo; Henriette Brown plays Esmeralda with the usual excellent aid of the large organization. Business is deservedly large. Julius Cæsar, with George Learock as Cassius, Feb. 16.

The Pennsylvania Theatre Stock company are presenting this week Heart and Sword, with Sidney Ayres in the leading character. This is the play that Sidney Ayres intended to star with this season before joining the company here, consequently all the scenery, costumes and complete outfit is now used here in its original representation. The action is brisk throughout, enlisting the services of a large cast. Business is large and the play a success. A Ring of Iron Feb. 16.

The Bijou Theatre Stock company this week are appearing in William Gillette's Secret Service. It is handsomely and correctly staged, with Malcolm Williams as Colonel Dumont, a newcomer, Marion Barney as Mrs. Varney, Edna Phillips as Edith Varney, with every individual role in competent hands. Houses are crowded. The Brixton Burglary Feb. 16.

The Grand Opera House Stock company, under the direction of Owen Davis, presents Barbara Frietchie this week to the usual run of large business. Bertha Creighton, Harrison J. Wolfe, Bartley McCullem, John Cumberland, T. C. Burroughs, Marie Warren, Linnie Good, Mark Kent, J. J. Skelly, A. C. Henderson, and Elizabeth Dreyer are playing the important roles. An Enemy to the King, Feb. 16. The operatic season, now under consideration with the Aborn Opera company, will probably commence March 16.

Darcy and Speck's Stock company at the Standard Theatre are giving a picturesque production of Coon Hollow, with a number of colored performers added as special features. It is a good attraction, and is playing to good patronage. The French Spy Feb. 16.

The Carrie Radcliffe Stock company at the Columbia Theatre are doing well this week with Punchon the Cricket. Gismida Feb. 16.

The Wurster German Stock company at the Arch Street Theatre appear for the week in a series of comedies. Niobe and The Rock Brothers are the special features, and good patronage is assured.

Dumont's Minstrels at the Eleventh Street Opera House, on account of large patronage with their bright skits, continue with unchanged attractions.

Grau's Italian Opera company give a single performance of Ernane at the Academy of Music Feb. 10.

The Empire Music Hall at Frankford will probably be torn down and a new house will be erected on its site. William R. Allen, the owner of the proposed new structure, has ordered plans for same.

Frank M. Drew died in this city after an illness of several months Feb. 1, aged seventy-two years. He was the uncle of the present actor of that name. His last appearance here was with The White Slave company. His body was taken to Girard, Pa., for interment.

S. FERNBERGER.

WASHINGTON.

Audrey a Great Success—Virginia Harned Items of Interest.

(Special to The Mirror.)

WASHINGTON, Feb. 9.

At the Columbia Theatre to-night Eleanor Robson as Audrey won the sincere appreciation of a large and fashionable audience, and the engagement at this house may be recorded as one of the events. The young star's success was instantaneous, and was deservedly so. Miss Robson is surrounded by an excellent company, that includes Frederick Perry, Forrest Robinson, George Woodward, Frank Lamb, Selene Johnson, Ada Dwyer, Helen Robinson, and others. Next week, Mrs. Langtry and her London company.

Virginia Harned, a strong Washington favorite, presented Iris to-night at the New National Theatre. Henry Jewett, William Courtenay, Arthur E. Lawrence, Lawrence Eddinger, Stanley Dark, Ethel Winthrop, Louise Drew, Rachel Crown, Elizabeth Goodall, Eleanor Sanford, and Mabel Snyder are strong in an excellent support. N. C. Goodwin and Maxine Elliott follow in The Altar of Friendship.

James Meredith is given an admirable performance at the Lafayette Opera House by a capable company, headed by William Bonelli and Rose Stahl, who will enact the leading roles. Under Southern Skies comes next.

The Night Before Christmas, a charming story of pastoral life, is the offering this week at the Academy of Music, commencing the engagement to-night to a capacity audience. Howard Hall in The Man Who Dared is the underline.

The E. D. Stair and James L. Kernan forces are now completely in control of the melodramatic and burlesque field in this city, by the acquirement of the lease of the Empire Theatre, formerly known as the Bijou, by James L. Kernan. The house has been run as a burlesque house, in opposition to Mr. Stair's Lyceum, and the consolidation of the two houses under one assembly has resulted in what. For the present, however, there will be no alteration in plans already made.

The third concert of the Washington Symphony Orchestra, under the conductorship of Reginald De Koven, in memory of Theodore Thomas, will be a memory afternoon's musical festivity at the New National Theatre. Madame Fried Schulz, of the Grau Opera company, will sing.

E. S. O'Connor, of this city, has been engaged as stage manager of William Lavender and George Lait's new play, Peggy from Paris, now having a successful Chicago run.

Manager Rice's Fun Theatre company's Spring stock opens at the Lafayette Opera House with Hogan on Washington's Birthday, with probably a presentation of The Christian, in the Form of the Ring. A Royal Family, The Christian, Rashan Hall and other plays of suitable strength at popular prices will be presented during the engagement.

Closing musical events at the Columbia Theatre include the special appearance under social auspices next Friday afternoon, of the French pianist, Madame Roger Miehe, and four concerts the following week by Reginald Barrentine's Female Quartet, Tuesday and Friday afternoons, with a double event Sunday, Feb. 22.

Manager F. R. Chase, of Chase's Theatre, will again present a season of comic opera of six or eight weeks, beginning April 20, plans to that effect being completed with the Aborn Comic Opera company.

St. Paul, Mendelssohn's oratorio, by the Choral Society to-morrow night at Congregational Church Hall will be a grand occasion, the immense auditorium being sold out. David Bispham will sing the title-role, and the assistant soloists will be Miss Sunbury C. Ford, soprano; Edwin C. Towne, tenor, and Lelia Livingston Morse, contralto.

JESSE T. WARNE.

ST. LOUIS.

Castle Square Opera Company at Century—The Chaperons Returns—Gossip.

(Special to The Mirror.)

St. Louis, Feb. 9.

The Castle Square Opera company opened the second week of the present engagement at the Century this evening with Lohengrin to a packed house. Gertrude Rennyson appeared in her favorite role of Elsa, in which she has scored many triumphs in St. Louis, but she was never heard in this character to better advantage. Miss Rennyson made her debut in St. Louis as a grand opera singer three seasons ago, and she was a favorite from the start. Pietro Ghazardi made his first appearance with the company in St. Louis in the title-role this evening and scored. Winifred Goff sang Telramund in his usual artistic manner. Francis Carrier will alternate during the week with Mr. Goff. Ethel Houston Du Fre was an excellent Ortrud. Lohengrin will be the bill for Thursday and Saturday nights and Wednesday matinee. Tosca will be offered tomorrow evening for the first time here, with Adelaide Norwood and Joseph Sheehan in the leading roles. It will be repeated Wednesday and Friday nights and Saturday matinee. Sunday evening a second concert was given by the company. Gounod's St. Cecilia Mass was offered for the first part. In the second part Misses Norwood, Ramey, Ivell, and Du Fre, and Messrs. Carrier, Doyle, D'Aubigne, Fulton, and Coombs appeared in solos.

Martin Harvey made his initial appearance in St. Louis this evening at the Olympic in The Only Way. An extraordinary event this evening was the annual benefit of Treasurer "Bud" Mantz, who has been at the Olympic for many seasons, and his army of friends showed their appreciation of past favors by giving him a packed house.

Frank Perley's company returned to the Grand yesterday afternoon with The Chaperons, which was a hit last season. Walter Jones and Eva Tanguay were given ovations by the large house yesterday. The Grand is doing an immense business this season, and from indications of last night's house and the advance sale it will be S. R. O. all week. Among the others that scored were George K. Henery, Thomas H. Burton, Edward Metcalfe, Ed Redway, Albert Farrington, Frank Ryan, William Nye, Carl Hartberg, May Boyle, Genevieve Day, Jessica Duncan, and Mae Stebbins. Lovers' Lane follows.

At the Imperial, Malcolm Douglas' production, A Fight for Millions, was seen for the first time in St. Louis yesterday afternoon. A submarine boat shown at the bottom of the Hudson River, the wireless telephone and a thrilling railroad tunnel horror in which a locomotive is introduced were among the scenic features. Among the characters that strike a responsive chord were Little Madge, well played by Grace Faust, and Helen Dudley, the wronged wife, splendidly portrayed by Anna Barclay. In the company was Wilbur C. Held, of St. Louis, who plays a funny type of stage tramp. Among others in the cast were Richard Thornton, J. H. Howland, Howard Truesdell, Nicholas S. Conway, George Bell, Laura Wall, Edith Branscombe, Estella T. Wills, Tom Tonson next Sunday.

On the Stroke of Twelve is at Havlin's. The Suburban is underlined.

The Choral-Symphony Society gave its second popular concert at the Odeon Thursday evening. The soloists, Madame Holman Hinchcliffe, contralto, and Jacques Wouters, oboe. It was a symphony concert and an unusually fine programme was given.

The Union Musical Club gave a concert at the Odeon this evening before a large audience. The soloists were Madame Bloomfield-Zeisler, pianiste, and Jessie Ringer, contralto.

Rocian, who appeared a few weeks ago as soloist at a Choral-Symphony concert, returned to town and gave a concert on his own account at the Odeon Saturday night to a large house.

The Prince of Pilsen, which was such a wonderful hit and did a phenomenal business for ten performances week of Jan. 25, is to return Feb. 23 and fill in the last week of the time booked for the Castle Square Opera company at the Century. The Castle Square is doing a large business, but Manager Savage has found out that St. Louis is no longer a one-week town, as the business of his Pilsen and others have indicated, and has decided to send his grand opera singers into new territory for that week and give the Prince and his followers another chance.

Ellen Beheffer, soprano, and Rocco Venuto, xylophonist, were the soloists at Weil's band concert Sunday afternoon at the Odeon.

Never has St. Louis been so terribly shocked by an accident to any professional since our own beloved John W. Norton was killed in a railroad accident as it was at the death of William Paull, one of the leading baritones of the Castle Square Opera company.

J. A. NORTON.

BALTIMORE.

Nat Goodwin and Charles Hawtrey Appear—Other Plays of the Week—Gossip.

(Special to The Mirror.)

BALTIMORE, Feb. 9.

N. C. Goodwin and Maxine Elliott began their engagement at Ford's Grand Opera House this evening in The Altar of Friendship. Mr. Goodwin as Richard Arbuthnot was in his true element and gave a delightful performance. Miss Elliott made a charming Sally Sartoris. The remaining members of the company were fully up to the high standard set by Mr. Goodwin years ago. Among those in the cast were Fred Tiden, Nell O'Brien, J. R. Crauford, J. Carrington Yates, Fred Tyler, Frank G. Bayly, George S. Stevens, L. E. Woodthorpe, S. M. Hall, Julia Dean, Alice Ingram, May Martyn, Mrs. Beech Horton, and Zuzanne Perry. The play was beautifully staged and appropriately costumed. It will be followed next week by Stuart Robson in The Comedy of Errors.

The George Fawcett company presented Fedora to-night at Chase's Theatre. A very interesting performance was given, which was thoroughly enjoyed by the large audience in attendance. The leading members of the company all added

to his hands which are doing for excellent work rendered in the past. Prince Karl next week.

The Hastings Two is the dream holding the stage at the Bowery Street Theatre this week. It is presented by a competent company and is said by a world of excellent backers. The Night Before Christmas will follow.

Sydney Ainsworth is the title of a highly funny musical comedy which is seen this week at the Auditorium. During the course of the entertainment a number of clever vaudeville acts are introduced. The attraction next week is La Lala Pietro and her vaudeville company.

The Black Flag is presented at Convention Hall. The stock company gave a very fair performance. Next week, The Three Musketeers.

The Boston Ideals will be heard in concerts at the Music Hall on three evenings of next week, and Blumberg, the Russian pianist, will give a recital at the same hall on Feb. 27.

Rainey Martin was in town last week. He says that he has disposed of his new play, Judith, to Mary Mannering, who may produce it next season.

Charles Rastory appeared at the Academy of Music this evening in A Message from Mars. He gave an excellent performance and was supported by a capable company. He will be followed by Louis Mann in The Consul. Richard Mansfield Feb. 23. HAROLD RUTLEDGE.

CINCINNATI.

William Gillette—In the Palace of the King—Other Attractions.

(Special to The Mirror.)

CINCINNATI, Feb. 9.

William Gillette is at the Grand again tonight in Sherlock Holmes after an absence of two seasons, and his impersonation of the famous detective was received with as much favor as ever by a crowded house. He is given excellent support by Ida Conquest and a well balanced company. The advance sale indicates even a more profitable engagement than the former one. Martin Harvey in The Only Way is announced for next week.

In the Palace of the King proved one of the biggest successes in the career of the Pike company, and the house was crowded to the doors at every performance last week. This week's play is Pinchon the Cricket, given for the first time here in more than ten years. Mary Hall was an excellent Pinchon, Byron Douglas appeared as Landry, Miss Melville as Fadet, Miss Hadwell as Madelon, Hudson Liston as Barbeau, and John Maher as Dodier. Next week's production of The Climbers will close the company's local season.

Lovers' Lane, which did not do remarkably well here at high prices, opened at the Walnut yesterday before two large audiences, and the indications are that it will continue the run of remarkably heavy business.

A Kentucky Feud, by William T. Keogh and James R. Garey, proved thrilling enough yesterday at Heuck's to please the most exacting.

G'rade Michel was played by the German company last night before an audience that completely filled the Grand.

Kidnapped in New York, with Barney Gilmore as Dooley, the detective, is at the Lyceum again, and is doing a most satisfactory business.

Evelyn Brown has been engaged for second roles with the Pike company, succeeding Helene Wintner.

Harry Ellesworth Feicht, of Dayton, will appear at the Pike on Feb. 22 with his illustrated lecture on the Passion Play of Oberammergau. Henrietta Crossman's engagement begins on 23.

Creatore and his band will be at Music Hall for three performances Saturday and Sunday next. H. A. SUTTON.

THE EVANS TESTIMONIAL.

The benefit which is being arranged for in behalf of Thomas Evans by a committee of which Henry B. Harris is chairman promises to be successful not only financially but also from a viewpoint of quality. A novel specialty is being arranged by William Conner. This act will include De Wolf Hopper, Montgomery and Stone, Eddie Foy, Thomas Q. Seabrooke, Dan McAvoy, Peter F. Dailey, Digby Bell, and John T. Kelly. Alice Fischer and her company, Edna Wallace Hopper, Andrew Mack, William Collier, and Louise Allen, Georgie Lawrence and Louis Wesley, George Beban, Gus Edwardes and Sidney de Grey will also appear. Two prominent vaudeville stars will also participate if Robert Grau can arrange their dates so that they can do so. Seats for the benefit will be on sale at the box-office on Monday morning.

THE YOUNGER BROTHERS.

R. L. Cressy, manager and proprietor of several successful melodramas, has recently put out an elaborate scenic production, entitled The Younger Brothers, Bank Robbers. Although Cole Younger, the noted desperado, was offered a large salary to appear in the play, the terms under which he was to secure his pardon compelled him to promise that "I will never exhibit myself or allow myself to be exhibited as an actor or participate in any public performance, museum, circus, opera house or any other place of public amusement or assembly where a charge is made for admission. This promise shall not exclude me from attending any such public performance or place of amusement."

ANOTHER GRAND OPERA ACCIDENT.

At the close of the third act of Ernani, which was last Monday night sung at the Metropolitan Opera House, a heavy curtain of drapery caught as it descended. Taking advantage of the happening, Sembrich, De Marchi, Edouard de Reszke, and Scotti stepped out to the front of the stage for a farewell appearance, and just then the curtain recovered itself, and, unannounced, descended upon the bowing singers. De Reszke and Scotti dodged back and under, while Scotti, seizing Sembrich, ran for the footlights and the curtain divided the quartette into pairs. The audience loudly applauded the effective finale.

SHOCK FROM ELECTRIC CAR.

While at Dayton, Ohio, E. P. Sullivan, of the Human Hearts company, was the victim of an unusual and severe injury. In alighting from an electric car he clasped the hand rod and at the same time his foot touched the car track. A shock of 2,500 volts passed through his body, hurling him nearly across the street, and had it not been for the fact that he was wearing rubber overshoes death would undoubtedly have resulted.

CONCERT AT THE FUND HOME.

At the Actors' Fund Home on Staten Island last Sunday evening an especially fine concert was given in honor of the daughter of Superintendent and Mrs. Corbyn, Elmire Corbyn, who is about to go to St. Elizabeth's College to finish her education. A number of the old players and several of the guests of the occasion took part in the concert, which was the most successful affair of the kind yet held at the Home.

NEW OPERA FOR EDNA MAY.

Edna May, who has been making a markedly successful tour of the English provinces, will soon return to London to begin rehearsals for her new opera, The Schoolgirl. Miss May has been suffering since last July with a slight throat trouble, from which, however, she is rapidly recovering.

PROTECTION FOR CIRCUS POSTER.

Judge Holmes, at a recent session of the United States Supreme Court, decided that lithographic posters of a circus can be protected by copyright, and that the ballet is a legitimate subject for illustration.

THE GREENROOM CLUB.

TO MEMBERS.—You are urged to attend the first of the series of Monthly Shop Talks, which will occur at the Club House, on Saturday Evening, February twenty-first. Reception and Buffet at nine. Talk at eleven in the grill room at eleven. Mr. William H. Crane, Chairman, will ring up on the first act of Shop Talk. Members who cannot be present to talk shop are requested to write it, and mail it to the President that whether they do so or not, they will be talked about just the same. Gossip will be permitted to ride in the Shop, provided it be taken, addressed to Europe. He will do the rest. Members having reminiscences will leave word with the Call Boy. Members failing in the courtesy to the Prompter will be called by the Call Boy. Prompt will do the rest. The Electric Fan will be found cooled to the pump in the back yard.

DINNERS.—The epic quit has been loosed to the fly men at the Harlem Opera House.

Of course all members attended if they were able. If not, they were unlucky, for they missed an enjoyable occasion, so pleasant that, at its close, no complaints could be found in the kick box, and this was not because the back yard was little in evidence nor because no one seemed to long for the pump.

The excitement began at eleven thirty, when George D. Mackaytyre rode over the range and cornered in the grill-room the wandering and scattered flock of members, would-be members, members-to-be and guests. Addressing the herd, he informed them that a euphonious bit of verse, bearing a startling resemblance to the harmonious and bell-like symphonies of a college yell, had been composed by that famous poet, Anonymous, and would be tendered to Chairman W. H. Crane on his arrival.

Being a cultivated and versatile gathering, the lines were soon learned, and when Mr. Crane, in a dinner coat and a benevolent smile, descended the stairs the sounds of

Crane, Crane, W. H. Crane,
Welcome him with might and main,

rose from the multitude with the peaceful quiescence of a Mr. Bliss Board finale.

A welcome and tasteful lunch was then served, following which Mr. Crane arose and read a telegram from W. A. Brady, father of the club, expressing good wishes and regret for his compulsory absence. Then Mr. Crane stated that as his wife was ill, he, too, must soon be absent. And he soon was.

Clay M. Greene then moved over one chair and assumed the role of prompter. Hanging his eyeglasses on his right ear, he arose and made a brief address, after which he requested a little something in the way of verbal offering from Sydney Rosenfeld. Sydney demurred, whereupon Louis Mann emerged from innocuous desuetude and suggested that it would be well to give Sydney a opportunity to think, as he might make some break unless he could carefully itemize his ideas.

Mr. Greene thereupon informed Mr. Mann that he, Mr. Greene, was not fascinated by the bill-cowslip, but that, as long as he was the first over the hill, he would brook no interference—all this in a mock-serious tone. Mr. Mann subsided with the speed and silence of an ebb tide on a rocky coast, and harmony reigned, harmony being ably represented by Manuel Klein, who extracted a complicated melody from the piano.

When a similitude of silence again brooded o'er the scene, Mr. Greene hung his glasses on his right ear and, remarking that Sydney should have a little time to think, called on F. F. Mackay. The latter then made an extremely entertaining and eloquent little speech, which met with an ovation of applause and shouts of approval, for the Green-Room Club loves Mr. Mackay and rejoices to do him every well deserved honor.

The Rev. Walter R. Bentley was the next speaker, and it is quite needless to say that his words and topic were deeply appreciated and warmly applauded. Mr. Bentley spoke of the Actors' Church Alliance and its aims, and his words were eagerly listened to and thoroughly enjoyed.

Mr. Greene then arose, hung his glasses on his right ear, and said that, as Sydney was not yet ready, he would call on George Chapman, of the Mr. Pickwick company, for a vocal contribution. Manuel Klein led the orchestra (which was the piano), while Mr. Chapman sang—and sang well—"Could I But Tell You" and "The Maid of Athala."

A very clever impersonation of the curtain speeches of Mansfield, Irving, and of an interview with Thomas Jefferson were given by Taylor Holmes, who made a decided hit. He was emphatically clever and he had to go back and do it over twice before the audience would let him get at the salad.

Mr. Greene then arose and, hanging his eyeglasses on his right ear, said that Sydney was beginning to get his cues, but would not yet be given a chance to relieve himself of them. Then it was announced that W. A. Brady had donated several bottles of champagne. Loud applause for the absent Brady.

Bertram Godfrey, assisted by the orchestra, alias Manuel Klein, rendered a vocal selection, after which the floor, in fact, the entire room, was turned over to Louis Mann, who told several very clever stories in his inimitable German dialect.

Clay M. Greene then arose and hung his eyeglasses on his right ear. He remarked that Sydney's time was approaching, and it was, for after Harry von Tilzer has finished his latest and greatly appreciated song, "Down Where the Wurzburger Flows," Mr. Rosenfeld came to the fore and gently bestowed upon Mr. Greene a few eloquent, back-handed tributes that evoked applause from all—from Mr. Greene, not a whit less than the rest. His brief speech was a splendid bit of post-prandial oratory and was followed by an outburst of applause that showed how greatly the gathering enjoyed his remarks.

Mr. Greene, with his glasses still on his right ear, announced that it would be unfair to ask another to minimize his chances of reputation by speaking after such an address, and the tables were soon deserted.

Then silently, one by one, in the infinite boulevards and subways and ditches, vanished the flock of the Green-Room Club, and even as the stars were dimming, so faded away the gathering of members, would-be members, members-to-be and guests.

Among those who participated in the affair were William Courtleigh, Joseph Grismer, Homer Lind, Augustus Phillips, Frank Burbeck, Isidore Witmark, Manuel Klein, Robert Haines, William J. Humphreys, Ned Fowler, Louis Mann, Sydney Rosenfeld, Harry von Tilzer, George D. Mackaytyre, William H. Crane, Clay M. Greene, F. F. Mackay, the Rev. Walter R. Bentley, George Chapman, Taylor Holmes, Bertram Godfrey, Norman Cunliera, W. H. Gregory, Taylor Granville, A. H. Stewart, Augustin McHugh, Gerald Griffin, Earl Ryder, Joseph Wilkes, Wright Huntington, W. J. Jordan, Edgar Halstead, Gordon Tompkins, Charles Bradshaw, Daniel Gilfeather, Lynn Pratt, Maurice R. Daley, Dr. Leon F. Garrigues, William Garrigues, Henry Simon, J. J. Spies, Adolph Jachson, Sheridan Tupper, Harry S. Blake, and many another.

TRUNKS THROWN IN A CREEK.

Two trunks belonging to Ethel Barrymore and Harry Davenport were stolen from a car at Reading, Pa., some weeks ago. The thieves after taking from them all that they desired, threw the trunks with the remainder of their contents into a creek, where they were recently found by two farmers, who notified Manager Mishler, of the Academy of Music. He in turn informed the owners of the whereabouts of their property.

STABBED IN THE MOUTH.

A super engaged by the Ferris Stock company of Minneapolis for The Three Musketeers recently stabbed Dick Ferris in the mouth during the sword tilt in the third act. In spite of the severe wound on the lip which Mr. Ferris sustained he played his part throughout the piece.

DEMAND EXHUMATION OF PLANQUETTE.

A relative of M. Planquette, the composer, who died recently in Paris, has demanded that the body be exhumed and an inquest held, as he suggests that death was not due to natural causes.

RIVAL CANDIDATES PRODUCED.

Drama in three acts by I. K. Morris and C. T. Dazey. Produced Feb. 2.

Janet Kendren	Edna May Spooner
Kitty Kendren	Cecil Spooner
John Douglas	Augustus Phillips
Hans Vogel	Harold Kennedy
Tom Bansomer	Reta Villiers
Richard Bashford	Hal Clarendon
Vanderbrugh Ogden	Ben F. Wilson
Tim	Charles Gibson
Mrs. Martha Ann Glegg	Reta Villiers
Florence	Jessie McAllister

Mrs. Spooner, who has been responsible for quite a number of new productions since she has been in Brooklyn, presented a new drama from the pens of I. K. Morris and C. T. Dazey at the Bijou Theatre last week. A rather fetching title was given the play in that the two "rival candidates" are rivals, both in politics and in love, and the combination of the two elements was, on the whole, creditably carried out. Richard Bashford, the State Treasurer, and John Douglas, a Westerner, are the two aspirants for the honors of Cupid and the State. The former, a man of a more or less unscrupulous nature, endeavors to throw the shock of his wrong doings on the head of the latter, but is naturally frustrated at the close of the piece. Douglas is a man of means, whose business interests have been largely interfered with and injured by Richard Bashford, who has been working under cover, and the former has indorsed a note of a large amount which must be met on the day the play opens, but he learns that the holder of the note cannot meet it, and eventual gain seems to stare him in the face. Bashford owns a race horse that is entered in a meet at Saratoga, and the second act shows a private dining room of the club house at the race track there. Learning that Douglas is backing his horse heavily, Bashford tips his jockey to "pull the horse" and lose the race. Fortunately for him, Douglas has done the jockey a favor and he rides the race to victory. Douglas has not, however, played the race with his own money, but has placed some $10,000 for Tom Bansomer, a Yale college man, who is afraid to be seen in the betting ring himself. A very amusing scene is presented in this act, where Bansomer appears disguised as a waiter in the dining room. The race scene from the balcony is very well carried out. In the last act showing the apartments of Douglas the troubles of the Westerner are cleared away and Bashford is brought to justice. Several other characters are introduced that lend color to the whole, including Janet Kendren and her sister, Kitty, who are two typical American girls of wealth and refinement. Janet is the swain of Douglas and Kitty of Bansomer. There is a young politician of the "reform" type named Vanderbrugh Ogden, who is the lover of Florence Glegg, a girl from the West, who is known as "the Countess." Mrs. Martha Ann Glegg, the mother of Florence, is another character of a distinct type who, possessing wealth, has engendered the longing for social prominence common to such women. Tim, the jockey of Bashford, aided in the comedy element. Hans Vogel, a clerk in the employ of Douglas, completes the cast.

The play was excellently put on and the company entered into their parts most creditably. Edna May Spooner was again seen to particular advantage as Janet Kendren, and Miss Cecil gave one of her ever enjoyable portrayals as Kitty Kendren. Augustus Phillips fulfilled the requirements of the role of John Douglas most capably. Hal Clarendon was acceptable as Richard Bashford. Harold Kennedy, though lacking in size, was very amusing as the Yale football captain, Tom Bansomer. Reta Villiers as Mrs. Glegg and Jessie McAlister as Florence were very good. Ben F. Wilson realised the role of Vanderbrugh Ogden adequately. The Hans Vogel of Robert Ransom and the Tim of Charles Gibson were creditable portrayals.

Very large houses prevailed.

PATTI CONTRACT SIGNED.

Robert Grau last week received a cablegram from Adelina Patti saying that she had signed the contract he had returned to her a few weeks ago. This settles the matter and Mr. Grau has already started preparations for the tour, which will open in New York on Nov. 3 at the Metropolitan Opera House.

The tour will cover a period of six months and sixty concerts will be given. The principal cities from coast to coast will be visited and concerts will also be given in Mexico and Havana. Mr. Grau has been overwhelmed with letters and telegrams from managers desirous of securing the diva. He has already sold nine concerts for from $10,000 to $11,000, and as he will have no trouble in disposing of the others for even larger sums it looks as though both artist and manager will make very tidy fortunes out of the venture. As Madame Patti is to get $5,000 and 50 per cent. of the gross receipts, over $7,500 for each concert, she will be able to keep the wolf from the door of her castle in Wales for a considerable period.

At each concert Madame Patti will sing one solo, one concerted number, and will appear in a scene from one of the operas in which she has sung in the past. Mr. Grau will have to provide a special car for the songstress, her husband and her retinue of servants. In spite of her fifty-nine years Madame Patti's voice is said to be as good as it ever was.

JULIA MARLOWE'S NEW PLAY.

Charles B. Dillingham has secured for Julia Marlowe a new play which is being written by Henry V. Esmond and which is entitled Pools of Nature. Unlike most of Miss Marlowe's productions, it is a play of the present day.

TO FOLLOW THE SILVER SLIPPER.

It is announced that H. W. Savage's production of Pixley and Luders' musical comedy, The Prince of Pilsen, will follow The Silver Slipper at the Broadway Theatre on March 16.

TO STAR IN THE SPELLBINDER.

Charles Dickson will star next season in The Spellbinder, a comedy dealing with politics. Mr. Dickson's present season will probably close in April, and he has received some flattering offers for a ten weeks' tour in vaudeville, but his plans for the Summer and Spring are as yet undecided, as he may go abroad on business connected with a play of which he is part author.

A NEW BOSTON THEATRE?

It is stated that Rich and Harris will this season erect in Boston a new theatre, and that for this purpose they are negotiating for a school property which covers a large area on Tremont Street, Between Elliot and Hollis. Provided the city refuses to accept their offer the managers say that they will build upon another Tremont Street site upon which they have an option.

A LOUIS XVI ENTERTAINMENT.

The Alliance Française gave a Louis XVI entertainment not long ago at the Carnegie Lyceum. The programme comprised a one-act play with a minuet, songs by Margaret Hubbard Ayer, a burlesque by the Parisian artist, Pal, and a sketch by the Montmartre Minstrels, Numa Blés and Lucien Boyer.

BERNHARDT AGAIN IN MALE ATTIRE.

In the new play taken from Goethe's Sorrows of Young Werther, which Paul Deceurpelle is adapting for Sarah Bernhardt, the famous actress will again appear in a male role. Bernhardt describes Werther as the Hamlet of love, and is very enthusiastic over her new part.

MAXINE ELLIOTT TO GO ABROAD.

It is said that on May 9 Maxine Elliott will leave the cast of The Altar of Friendship and will sail for Europe to prepare for her New York opening next season. Hallo Tilbury will replace Miss Elliott in the play.

REFLECTIONS

Among the younger managers who are fast coming into prominence is Scott Seaton, whose picture appears above. Mr. Seaton, who is a native of San Francisco, is most popular in the social and fraternal life of the Pacific Coast and is one of the youngest to receive the high degree of Masonry. He made his debut about four years ago as the minister in Hoyt's A Midnight Bell, and in the following season appeared as the Bishop in What Happened to Jones, in which Harry Corson Clark was starred. In June, 1900, he went with James Neill on his first Hawaiian tour and for two years was a member of the Neill company. At present Mr. Seaton is managing the starring tour of Mary Elizabeth Forbes in Barbara Frietchie, which will be seen at the Auditorium Theatre, Kansas City, on the week of Feb. 16. During his career both as an actor and a manager, he has met with much success in his chosen profession.

Lome Adam, the motorman who was discovered by William G. Stewart, has passed the examination at the American School of Opera and is taking a course in light opera. A gentleman from Mr. Adam's native town, Milltown, N. B., has written to the school offering to pay his expenses for two years while he is studying.

Lillian Lancaster, leading lady of Man to Man company, who has been ill for two weeks in Chicago, has rejoined the company.

Adolph Philip, for years the manager and star of the Germania Theatre, recently secured a divorce from his wife, Anna Maria Antonia Philip, known as Anna Blanche.

A son was born to Mr. and Mrs. Clarence Kent (Hilye Marion) in Chicago not long ago.

Allen's Comedians opened at Lakewood, N. J., Feb. 2.

Manager Wilson, of the Wilson Opera House, Mason City, Ia., has been critically ill for several weeks.

During the first act of Sally in Our Alley at a recent performance at Springfield, O., an electric wire, from which the insulation was worn, set fire to the balcony and caused great excitement. A panic was barely averted.

Hugh S. Reed, of Norfolk, Va., is putting out a company in The Little Minister. The cast will include Fred Summers, Katherine Happer, Joseph Smiley, Ethel Bland, H. D. James, Richard O'Brien, and Mina Isleman. Louis Le Roy will direct the stage. Wallace Sackett will go in advance.

Clara Morris' novel, The Pastboard Crown, is affected an unknown reader that the authoress is the recipient of a jeweled crown and a very enthusiastic letter of praise.

Laura Biggar and her son, Willis J. Biggar, filed an appeal in the office of the Secretary of State at Trenton, N. J., on Jan. 23, carrying to the Prerogative Court the order of the Orphans' Court of Monmouth County, allowing counsel fees of $4,000 each to the three attorneys who acted for her in the settlement of the estate of Henry M. Bennett. The appeal sets forth that the order is erroneous and that the sums allowed are greatly in excess of the value of the attorneys' services.

George Gill, of the firm of Fitzhugh & Gill, is now located in New York for the remainder of the season. Mr. Gill has booked both of the firm's Northern and Eastern A Little Outcast companies for next season. He is negotiating with Emily Thebold for the lead in the Northern company.

Rehearsals for Resurrection began last week. The opening performances at the Victoria Theatre here and of Beerbohm Tree in London will both occur on Feb. 11, and the one hundredth performance of the drama in Paris will be celebrated on the same night. Mr. Tree will cable the results of the first performance in London to Wagenhals and Kemper in New York.

While at Tecumseh Josephine de Castleverchio, who is playing in Caste, recently entertained on her birthday the other members of the company. They, surmising her reasons for thus giving the banquet, surprised her with many beautiful and tasteful gifts.

It is announced that the New Auditorium Theatre will be opened next Fall with an elaborate production of Onoto Watanna's play, A Japanese Nightingale, the piece that has occasioned so much controversy between the authoress and David Belasco.

The Peddler's Claim company was recently caught in a train wreck at Gothenburg, Neb. The injuries that the members sustained were, however, very slight.

Harry Mayo is now playing Wayne Melver in George W. Monroe's Doings of Mrs. Dooley.

Brandon Tynan, in Robert Emmett, is said to have played to $7,125 at the Folly Theatre, Brooklyn, during his engagement at that house.

Thomas Jefferson, who is now appearing in Rip Van Winkle, is considering an offer to appear in London this Summer.

Students of the Lenten School of Dramatic Art in Philadelphia appeared at Institute Hall, in that city, on the evening of Jan. 31, in four one-act plays. The performance was very creditable to the school and to the pupils who took part. The audience was large and appreciative.

A daughter was born to Mr. and Mrs. George S. Fuller (Florinne Furr), of The Village Postmaster company, at Meadville, Pa., on Jan. 8.

Edmund Breese, who recently closed his engagement at the Theatre Republic in San Francisco, is on his way East and will probably arrive in New York during the present week.

Violet Dale, who was obliged to retire from The Liberty Belles owing to a severe case of tonsilitis, has entirely recovered and rejoined the company in Brooklyn this week.

Eleanor Tiernay made her debut Saturday afternoon at Wallack's Theatre in The Sultan of Sulu. Miss Tiernay is a very handsome young woman and has shown great aptitude for the career she has chosen.

Jessie Busley has been engaged for The Girl with the Green Eyes to take the place of Mrs. McKee Rankin, whom a nervous disorder has compelled to retire from the cast. Clara Lipman has rewritten the part so that it will better fit the younger actress.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET

(Between Broadway and Seventh Avenue)

HARRISON GREY FISKE,

OWNER AND EDITOR PROPRIETOR.

ADVERTISEMENTS.

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TO CORRESPONDENTS.

As Monday, Feb. 23, will be celebrated as Washington's Birthday, it will be necessary for THE MIRROR *to go to press earlier than usual on the number to bear date of Feb. 23. Correspondents, therefore, must forward their letters for that number at least twenty-four hours earlier than usual.*

TO ADVERTISERS.

THE MIRROR *will go to press earlier than usual on the number to bear date of Feb. 23, owing to the celebration of Washington's Birthday on Monday, Feb. 23. Advertisers will therefore please note that no advertisement can be received for that number later than noon of Saturday, Feb. 21, and that advertisements for the last page, which is included in the first form printed, must be in hand not later than noon of Friday, Feb. 20.*

EDWIN FORREST.

IN THE MIRROR this week an esteemed contributor, while courteously though indirectly disavowing an intent to question the statement recently made by this journal that upon all the testimonies upon which fame must rest EDWIN FORREST was the greatest of American tragedians, sets about to disprove that statement by means neither philosophically just nor ingenuous.

Nothing can be gained beyond an interesting array of suggestive opinions in a discussion at this day of FORREST'S ability and eminence, and it is a waste of time to dispute the accepted opinions of persons qualified to judge of FORREST'S greatness expressed when he was living, to say nothing of the fact that the admitted estimate of the man has survived both FORREST and those who contributed to that estimate.

The esteemed contributor erroneously assumes that in the article to which he takes exception THE MIRROR "set out to compare EDWIN BOOTH and EDWIN FORREST." There was no intention to make such a comparison in the article, and it is impossible to discover in the article anything that can be so construed.

The esteemed contributor quotes an opinion by LAWRENCE BARRETT that quite evidently had a specific and isolated application, but fails to quote BARRETT'S real estimate of FORREST in little: "He had," said BARRETT, in his "Edwin Forrest," "an aptitude for his calling beyond any other actor of his time." And if the esteemed contributor's argument is intended to show that FORREST was supreme only at his period, if supreme at all, these words, also by BARRETT, are significant: "FORREST was the first and greatest of American actors." This opinion, if correct, would not only make FORREST the greatest of tragedians, but also the greatest of comedians.

In fragmentary citations the esteemed contributor remarks that "LONGFELLOW did not admire" FORREST. If this were conclusive evidence that FORREST was not a great actor, we must accept the opinion of HORACE WALPOLE, who wrote of GARRICK: "I have seen his acting, and can say that I see nothing wonderful in it," rather than the consensus of opinion of his contemporaries that GARRICK really was a wonderful actor.

The esteemed contributor lays too great stress upon FORREST'S merely physical attributes. The fact is that early in his career FORREST'S heroic size, united to the natural crudeness of young genius, created a dislike that too long rankled submission to his great art in later years. And surely the quotation that the esteemed contributor makes, the words of a critic who, seeing FORREST in his riper estate, said that it "no longer is possible to think of the actor as a burly ruffian," might better have been left unquoted for his apparent purpose.

In the esteemed contributor's essay much stress is laid on the alleged fact that a single critic in New York, by the weight of his own criticism, "burst the bubble of FORREST'S fame." If that be so, why does FORREST'S fame continue to this day? And what of note is there left to fame of this critic himself? There never has been a great player that has not been the target of small contemporary minds and petty motives. TALMA, when he attempted to reform the superficiality and bombast of the French stage, suffered misconception and violent abuse as an actor. A critic quite noted in his day—WILLIAM HAZLITT—said of EDMUND KEAN: "His person and carriage are mean and contemptible, his judgment poor, his pathos weak, his passion extravagant and unnatural." Yet what figure does this opinion cut beside KEAN'S legitimate fame to-day? CHARLOTTE CUSHMAN, the greatest actress of her time, was called vulgar and awkward by small-brained persons of her time deemed to use pens. Even EDWIN BOOTH had his critical enemies who called him "a machine actor" and "a self-acting dramatic machine—warranted." Verily, "None shall escape calumny."

The esteemed contributor makes what THE MIRROR believes to be an unwarranted attack on FORREST'S private character in the matter of the controversy between the actor and N. P. WILLIS, growing out of FORREST'S unfortunate divorce suit, which engendered partisanships in the community difficult to conceive in these days. If FORREST had been the thug the esteemed contributor would paint him, the court to which WILLIS carried his complaint of assault would have dealt more severely with him. WILLIS secured a verdict of "one dollar." And if WILLIS had not himself been in some fault—FORREST claimed that WILLIS had libeled him in his journal—FORREST would not have won the suit he instituted in the premises. He gained a verdict of $2,500. But all this is irrelevant to FORREST'S professional fame.

The esteemed contributor says that "FORREST got his reputation on account of the patriotic notions of the people," and would suggest the inference that FORREST was popular only with "the masses." The fact is that FORREST was esteemed at his worth by the brains of his time as well as by the masses. When he returned from Europe in 1845 he was tendered a testimonial by such persons as WILLIAM CULLEN BRYANT, who presided over the great gathering that welcomed him, SAMUEL WARD, PARKE GODWIN, FITZ-GREENE HALLECK, JAMES F. OTIS, JAMES T. BRADY and scores of that class of citizens. And during his career all sorts of tokens of intellectual appreciation were showered upon him. He inspired as well as paid the dramatists of his time, and the poets paid him tribute; medals were cast in his honor, and busts of him were made. And his acting won direct and even extravagant eulogy, not only at home, but even in England—although there his controversy with MACREADY raised up a multitude against him, for MACREADY at home had a following as great as FORREST at home.

DOUGLAS JERROLD said of FORREST'S LEAR: "A more thoughtful, feeling and artistic display of genuine acting we never witnessed." HENRY F. CHORLEY (London) said: "However much MACREADY nerves one at the time, by the subtle intellect of his personification, I am never much the better for it afterward—never find a word, a look or attitude written on my heart. There are certain parts of FORREST'S playing that I never shall forget to my dying day." Another eminent critic said: "There is no actor living who takes a stronger hold of the feelings of his audience, or grasps the passions of the human heart with such a giant-like clutch. The entire audience are swayed and fashioned after the workings of his soul." And in a long and exhaustive essay on the work of FORREST, written after seeing the actor in Richelieu, Damon, Richard III, Hamlet, Othello, Virginius, Macbeth, Brutus, Felix, Jack Cade and Lear, Dr. R. SHELTON MACKENZIE said: "The almost even excellence, in so many of his great parts, to which Edwin FORREST has attained, entitles in itself a strong assertion of his right not only to the first place in the histrionic annals of the last few years, but registers a positive claim to the highest position as an artist in all histrionic history to which the slightest degree of faith can be attached."

THREE NEW DRAMATIC HISTORIES.

During the present season three exceptionally fine works on the drama and its history have been brought forth by American publishers and have already met with high favor among collectors and book-lovers. Though dealing with the same subjects they are so widely different in character that they may be placed side by side with no danger of quarreling—and so indeed they should be placed in every dramatic and reference library. The distinguished title-page of Colonel T. Allston Brown's "History of the New York Stage," Lewis C. Strang's "Plays and Players of the Last Quarter Century," and Charles Hastings' "The Theatre."

Colonel BROWN'S long expected work fulfills every hope entertained by collectors' hearts regarding it. Dodd, Mead and Company, of New York, the publishers, have issued two of the three volumes. The third volume is now in press and will be sent to subscribers within a month. The edition, it will be remembered, is limited to three hundred and fifty copies, of which fifty-three copies are printed on Japan paper and three hundred and five on double-crown paper. In typography, style of make-up and general appearance the work is a masterpiece.

The first hasty glance over Colonel BROWN'S pages overwhelms one with a realization of the ending of the author's self-appointed task. None but the most enthusiastic lover of the stage—with an added passion for dates—could have accomplished the work. It represents, indeed, the labor of a long lifetime. In 1870 Colonel BROWN published his "History of the American Stage"—a book of four hundred pages. Later he contributed serially to *The Clipper* a record of the stage in America from its beginning down to the time of the publication of the articles. The present "History of the New York Stage" includes all of the material contained in the two earlier works—revised and corrected—and a vast deal of new matter besides. Each of the three volumes contains in the neighborhood of six hundred pages. The period covered is from the year 1732 to 1901, and every theatrical production of even the slightest consequence that was given in New York during that time is recorded by the author.

In contradiction to William Dunlap—who gives the date of the first theatrical performance in America as Sept. 15, 1750—Colonel BROWN asserts, and proves his assertion, that a company of English players appeared in this city in 1732. In this matter, and in many more matters, the historian overthrows long accepted traditions, but in every case he gives ample proof for his statements. Besides giving a record of every production—with the complete cast in the majority of cases—Colonel BROWN gives brief biographical sketches of many of the players, and sets forth, in interesting fashion, all events of importance in connection with the theatres in the city. For purposes of reference the work will not attain its full value until the complete index is published. With this in hand the student will have the record of the stage in New York in almost as convenient form as though he had committed it to memory.

Lewis C. STRANG'S "Plays and Players of the Last Quarter Century" is intended for the edification and information of cultured theatregoers who regard the drama with serious interest but who may not be enthusiastic students of the subject. The work is published by L. C. Page and Company, of Boston, in two handsome, finely illustrated volumes. The typography is particularly attractive.

The first volume, which bears the sub-title "The Theatre of Yesterday," contains essays upon the greatest players from Betterton to Joseph Jefferson, and essays upon such interesting subjects as "The Development of Comedy" and "The Future of the Serious Drama." Mr. Strang's view is always optimistic and agreeable. He writes as one who is sure of his facts and has considered them long and earnestly. Some of his conclusions are, of course, debatable, yet none of them suggests hasty or careless thought.

In the present volume, "The Theatre of To-day," the author deals chiefly with playwrights and play-writing. Like every one else who finds a deep interest in the drama, Mr. Strang sets himself against the dramatized novel and he says that form of so-called art right sharply. Other chapters in the volume are devoted to Clara Morris, Mrs. Fiske, Sir Henry Irving, and Henrietta Crossman. In every line Mr. Strang is entertaining, and for its purpose the work is of distinct and notable worth. Mr. Strang has rendered the stage a considerable service, by using his influence in his every page for the betterment of the drama.

"The Theatre," translated from the original French of Charles Hastings by Miss F. A. Welby, has lately come from the press of the J. B. Lippincott Company, of Philadelphia. The volume is an imposing one of nearly four hundred pages. It is designed for the student, and is scholarly in outward show as well as in contents. In his preface the author says: "It has always surprised me that among the many works—whether English or French—that relate to the drama, there should be no history, or rather historical outline, of the theatre; by which I mean an account of the events that follow, with scrupulous regard to chronological order, from the days of Thespis to our own time." This literary vacuum the author of "The Theatre" has set himself the task of filling—and he has accomplished the task most creditably.

The book outlines the history of the theatre from its earliest beginnings in Greece down to the year 1900. The author makes no attempt at criticism, nor does he often depart from his text to indulge in comment or anecdote. But he sets forth in terse, clear and accurate fashion the story that he has to tell. It is a fascinating story and requires no embellishment.

The index of the volume is particularly well arranged and will be thoroughly appreciated by every reader. Altogether "The Theatre" is a work of great consequence and of lasting value.

TO MILLIE JAMES

AS THE LITTLE PRINCESS.

A perfect flower of childhood
In voice and form and heart,
With childhood's golden day-dreams
And fairy friends, thou art.

In hope newborn we ask thee,
Who watch through happy tears,
Where down that fabled fountain
To cleanse us of our years?

W. P. R.

LAUGH TO-DAY.

"All is as objectionably and ambiguously worked in the poem of Despite that appears not quite coherently and grammar in the expression of an unfinished problem of philosophic thought, as 'Garden of Cyrus Globe.'

"'Tis not Despite,' I heard [Theodore Watts-Dunton] say once, 'I could say right.' It is an error as I can prove; and no man can quote down to him.' I have gotten to see my spirit into the world of hope, to express and represent not the years, but the soul."—*Globe-Democrat.*

"The Isle of Dreams, the Isle of Dreams,
Where Despite [illegible] and sings!"

With thy chin on which to rest,
And my head upon thy breast,
In the middle of the bed—
We will watch the purple islands in the
spring-painted west.

For from Lesbos we will go,
To the Isle I used to know
In the dreams that used to play
Through my school-day days of Summer when
my heart was in a glow.

I am all I have said prize
In the queen of these eyes,
I am loving, and not wise:
All the world is nothing to me: love alone I
idolize.

Ah! when all my dreams are sung,
Then will still be fresh and young
As each morning that is flung
On the barren Isle of darkness where around
the sun is swung.

There'll be young, and I'll be old:
I'll be bold; there'll be bold:
There'll be glowing: I'll be cold:
That is why thy heart against mine in the
present I would hold.

My soul and body, heart and brain,
Await thee in the song-drenched lane
That runs through roses to the main,
Where my shelling lily leaves, wafting love's
sweet fragrance.

All the woman in me's thine;
All that woman calls thee mine:
All that woman would entwine
All the roses in thy being with the tendrils
of love's vine.

I have sobbed and sighed and cried,
When not dreaming by thy side,
Since love deeply buried pride.
And all the modest maiden in me blushed
and quivered, moaned and died.

How I love thee, Venus knows:
She's the mother of my woes.
Hot and cold thy light love blows—
Would to Venus that were flappin', and I
Phaon, cold as snows!

There—forgive me—I am mad—
Nay, my Phaon, I am sad:
I, who once in gladness clad,
Only know the good in living, never dreamed
there could be bad.

O thou sweet deserter, come!—
Or I'm struck deaf, blind and dumb:
For my lips are burthensome,
And my heart against my bosom—once thy
pillow—I hear drum.

Lesbos—Mitylene—we'll leave,
And there'll never, never grieve
For those maidens that deceive,
With their cunning eyes and smiles and
words, the heart to which I cleave.

Songs of nightingales in Spring
I shall challenge when I sing,
As thy drowsy head I swing
On my bosom, when the aromatic day hath
taken wing.

Myrtle, lovegull, camphire, rose—
All shall lull thee to repose:
And my kisses shall compose
Thy blue eyelids when those eyelids all my
paradise inclose.

Venus rocks my soul! It's plain
In the branches of my brain—
For above cool friendship's plain:
And my spirit's seared by liquid whips, like
blossoms scourged by rain.

Ah, my Phaon, see it bleed!
Phaon, Phaon, hear me plead!
Couldst thou see each liquid bead
That from eyes of mine runs soulward, there
to nourish love's poor seed—

Then wouldst turn thine eyes to me,
As my reched soul turns to thee—
Leave the girls of Sicily,
With their eggcrest, but false, phrases, to
the watchful sisters three.

Come, my Phaon! Run my way!
All that's mine is thine to-day!
To-morrow—to-morrow may
Further be than yesterday, and never bear
love's roundelay.

Haste, my Phaon! Light and fleet,
Let thy heart race with thy feet!
O that moment when we meet!—
Ah! then kyanith-eyed Phaon—rain thy
kisses on me, sweet!

Crush my heart into thy breast!—
Keep it there, a throbbing guest—
Close inside thine let it nest,
Till eternity enfolds us in the twilight of the
west.

JOHN HENRY MCCANN.
In the Smart Set.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed to care of THE MIRROR *will be forwarded if possible.]*

J. A., Rosindale, Miss.: Send your letter to THE MIRROR and it will be forwarded.

H. W., Franklin, Tex.: See the advertisement columns of THE MIRROR.

R. H. K.: Send the letter care of THE MIRROR and it will be forwarded.

M. K. J., Hartford, Conn.: A Celebrated Case was first produced in New York city at the Union Square Theatre, on Jan. 28, 1878.

READER, London, Ont.: Charles H. Hoyt's A Tin Soldier was produced at the Standard Theatre, New York, on May 3, 1886.

H. J. A., New Haven, Conn.: Space will not permit printing the list of agencies you desire. Consult any New York business directory.

H. T. H., Chicago, Ill.: Otis Skinner and Nanette Comstock appeared in The Liars at the Detroit Opera House, Detroit, Mich., Sept. 18-23, 1899.

R. D., Syracuse, N. Y.: Madame Modjeska produced Pierre Berton's play, The Chouans, at the Fifth Avenue Theatre, New York, on Sept. 4, 1897.

W. M. MAYO, Charlottesville, Va.: George Sweet's address is 304 West Seventy-second Street, New York city. Heinrich Mayer's address is 58 West Fifty-seventh Street, New York.

F. B. C.: "If a person wishes to dramatize a book will you tell me what it is necessary for the person to do? Must he get the permission of the author or any other person?" Permission must be secured from the author, and in most circumstances also from the publisher.

THE USHER

Apropos of a reference in this department last week to a letter in the *Times*, voicing a correspondent's protest against certain objectionable features of a current play and the tolerance of the newspapers with respect to them, Mr. John Corbin writes: "The point is of interest because THE DRAMATIC MIRROR has made this letter to the *Times* the text for an attack on the sincerity of the press as a whole."

THE MIRROR said that the reason the leading papers, referred to by the *Times'* correspondent, slur over the offensive points in question is because "a number of them are more or less influenced by advertising considerations, while others believe that it is good policy to swim with the stream." THE MIRROR did not say that this was the case with all our newspapers. If it had said so it would have said what was false.

There are notable exceptions, of course. Mr. Corbin will remember Mr. Haggood's experience, and we have at present the conspicuous example of Messrs. Davies and Bell, who are the objects of attack at the hands of the Trust because they are independent.

But we hear less of these newspapers and newspaper writers that are content to preserve peace and incidentally to bask in commercial favor by handling the Ring's productions with gloves.

Mr. Corbin possibly is unaware that one of our leading newspapers has recently informed managers not connected with the combine that their theatres will be treated in the reading columns according to the size of their advertisements; that another newspaper has announced that it will not publish the advertisements at all unless they are as large as those inserted in a rival publication; and that still another newspaper continuously reproaches managers in private letters when the advertisements given to it are not so large as those published in certain other mediums.

Are not these facts sufficient to prove THE MIRROR'S assertion that advertising considerations prevail in certain quarters?

♣

The declaration of independence by the managers of the West End Theatre, in Harlem, coupled with the information that twenty-three weeks of time had been contracted for next season with first-class independent attractions, naturally aroused the ire of the Trust. Efforts were made last week to buy the property in the hope that by this means the Independents would be shut out. It was found, however, that a sale would not affect their rights and that their agreements for time, covering a period of years, would have to be fulfilled. This put a stop to the negotiations, and matters are once more serene.

♣

The life of the suburbanite is not always so uneventful as urban folk imagine it to be. Augustus Thomas has just been illustrating its strenuosity in New Rochelle. Mr. Thomas is a prominent Democrat in that town. The Republican local paper recently questioned the sincerity of Mr. Thomas' Democratic principles, and referred to the playwright-politician in terms that he considered insulting. Mr. Thomas accordingly on Sunday visited the editor's house, compelled him to sign a retraction, told him what he thought of him, and knocked him down. The editor afterward announced that he withdrew the retraction and procured a warrant for Mr. Thomas' arrest. Mr. Thomas threatens the editor with a libel suit, and New Rochelle is in a great state of excitement.

♣

Arnold Dolmetsch sailed for England last Saturday with all but one of the archaic instruments on which he and Madame Dolmetsch have performed so delightfully. A careless truckman allowed the box containing the *viol d'amour* to fall to the street and the wheels of the truck crushed it to atoms. The instrument was two hundred years old and Mr. Dolmetsch is greatly grieved at its destruction. The Dolmetsches, who made a genuine success during their short stay, have arranged with Mr. Lawrence to return to America next Autumn for a more extended season.

♣

Musical comedies and extravaganzas have the floor in New York just at present. It is difficult to remember a time when so many entertainments of this class have been on view. It is a question whether the excess of froth will last. A reaction is apt to set in, and when it does the pendulum is likely to swing to the opposite extreme.

♣

Horace B. Fife is suing Nixon and Zimmerman, in Philadelphia, for breach of contract. He claims that he bought two seats at the box-office for the Park Theatre one evening last month, but when he got upstairs he found there were no seats to be had. He saw the manager and explained the situation, and was told that as there were more people than seats he could sit on the steps in one of the aisles. Mr. Fife declined this invitation and requested his money back. The manager told him that "they never returned any money." Mr. Fife left the theatre and now is asking the courts to give him $1,000 damages.

♣

Wemyss Henderson, who was formerly associated with C. G. Bestie in the management of the Lyceum Theatre in Syracuse, has taken the Alhambra in that city, where the first of a series of anti-Trust attractions will appear next month. Mr. Hackett will open the ball with The Crisis. The Alhambra has a large stage and seating capacity. It has been used for theatrical performances occasionally in the past.

♣

The Kansas City *Star* in an editorial pays its respects to the Theatrical Trust. It points out that the Trust practically holds all of its principal attractions from one end of the season to the other in the theatres from which it gets all the profits. It gives the bookings of the other first-class theatres of the country merely the overflow, "which occasionally includes stars and productions of the first rank, but usually is made up of middle-class attractions, many of which are Eastern successes sent out with new and inferior casts." The *Star* continues:

"Kansas City and every other city similarly situated is at the mercy of this theatrical combination. The stars and managers of companies are also obliged to make exacting terms with the Syndicate. Nearly all of the stars place great value on New York engagements, although their estimates of the importance of a New York success are greatly exaggerated; but all who are ambitious would much prefer to play all the principal cities of the country rather than the few in which the Syndicate owns or leases theatres, if they were allowed to make their own plans.

"These are the facts in the case, and the only way out seems to be through a counter combination of theatre managers on the one hand and stars and company managers on the other. To make such a combination effective several New York theatres would have to be secured, but that would be an easy accomplishment if the opposing organization were made strong enough. It would seem that some such proposition ought to appeal with especial force to the theatre managers of other cities and to the stars and company managers whose business is often very unsatisfactorily transacted for them by the Syndicate, and who are held up by the concern and made to pay double commissions for all bookings, whether they please or displease those who are most directly concerned."

MILDRED HOLLAND.

In this week's MIRROR appears an illustration representing the finale of Act IV in Carina Jordan's romantic drama, The Lily and the Prince. Mildred Holland, who is starring in this play, has achieved the most pronounced success of her career. It is reported that in nearly every city all seats in the theatre are sold several days previous to Miss Holland's appearance, and local managers insist on an extra matinee. As the part that Miss Holland is playing is a heavy one she has been obliged to decline giving extra matinees, and her manager, Edward C. White, does not deem it good business policy to jeopardize the health of his star by giving extra performances. This week Miss Holland makes her annual appearance at the Teck Theatre, Buffalo, and it promises to be a gala week, Miss Holland being popular in that city.

SOUVENIRS COLLECTED BY STAGE HANDS.

Ever since 1888, when the Lyceum Theatre at Rochester, N. Y., was opened with The Wife, the stage hands of that playhouse have been careful to obtain and preserve some remembrance of every prominent actor or actress who has appeared upon the stage of that theatre. A recent exhibition of these souvenirs revealed a collection that many a connoisseur might envy, for while the articles are not intrinsically valuable, they are decidedly interesting; a glove, a slipper, a pair of false whiskers, a property animal, a card case, a handkerchief, a sword, and similar little articles that serve to recall the visits of famous stars.

AN AMERICAN INVASION.

Sullivan, Harris and Woods are to establish a London office, and for this purpose Tom Terriss has sailed for England as the firm's representative. Several of their successful melodramas will be produced in England in the near future, and Terriss will not only present these pieces but will also purchase for American production any pieces that he may consider available.

AMERICAN ACADEMY MATINEE.

The senior students of the American Academy of Dramatic Arts presented five one-act plays new to the local stage at the Empire Theatre last Friday afternoon. Four of the plays will not be missed if they are never seen again. One of them will ever be welcome. The audience was, as usual, generous in its plaudits and bestowed its favors alike upon the just and the unjust.

The performance began with the presentation of a conventional little comedy by Charles J. Bell, entitled On Guard. Jack Homersham has, it appears, gone to the Klondyke in search of fortune, leaving his fiancée, Nita Woodward, in care of his chum, Harold Stacpoole. Harold and Nita, of course, fall in love with each other, and Jack at the same time loses his heart in another direction. When Jack comes home again he feigns great indignation, and the two men, talking at cross purposes, have an amusing bit of dialogue. Nita overhears the talk, confessions are made all around, and every one is happy. Robert Lee Hill played Harold in excellent fashion, and the others were satisfactory.

The second play was the one gem of the five. It was called The Spark, and it illuminated the whole afternoon. Edward Pailleron wrote the French original. Katherine Berry di Savoya made the English version. The little comedy is the daintiest and prettiest that the students have brought forth since they acted Rostand's Les Romanesques. The story is simple, natural and appealing. Leonie de Geran, a young widow, has an adopted daughter, Antoinette, whom she took from abject poverty in childhood and has brought up in luxurious surroundings. A nephew of her dead husband's, Raoul de Geran, an attractive young captain, has been in love with her, but upon her refusal to marry him, a year before the play opens, he transfers his love to Antoinette. Leonie continues in her affection for Raoul, but for the sake of Antoinette's happiness she assists him in his suit. Antoinette, however, realizes the true state of the heart of her benefactress and sacrifices herself by agreeing to marry another suitor in order that Leonie may win the man she loves.

In its minor incidents rather than in its general scheme is the play attractive. The situations are brought about naturally, and many of them are delightful examples of the proper mingling of comedy and pathos. The lines are graceful, though it seems likely that they lost some of their brilliancy in the translation. The little comedy is of a sort that requires most skillful handling, and at times it was a bit beyond the capabilities of the students. But in its entirety the performance was very satisfactory indeed.

Aileen Goodwin was especially worthy of praise for her impersonation of Antoinette, a madcap, merry girl with a strong, true heart beneath her frivolity. These qualities Miss Goodwin revealed charmingly. Mary Pattison played Leonie in a well ordered, graceful and very attractive fashion. Franklin Jones, in the character of Raoul, displayed a buoyant spirit, a nice comprehension of the sentiment of the role, and, moreover, he was in appearance and manner very attractive indeed. The stage management of Charles Jehlinger was exceptionally good.

Crossed Swords, by Isabel Ostrander, proved to be a romantic play, built on standard lines. There was little novelty about it. The Countess de Rambouillet, traveling from a convent to meet her husband, whom she has not seen since her marriage, when a child, meets at an inn a pair of courtiers who, not knowing who she is, malign her. She has assumed male costume to escape from the proposed meeting with her husband, and to avenge the insult she draws her sword and kills one of the courtiers. A cavalier who comes to her aid and who thereby wins her love turns out to be the husband who she has dreaded to meet. The very theatric and improbable little drama was very fairly acted by the students, particularly good work being done by Helen Travers as the heroine, and Elise Scott as the Mother Superior of the convent.

The Drop of Water was an irritating sketch, translated by George R. Cook from the French of Jacques Normand, in which a girl, Anioute, prevents her guardian, Colonel Petrowskoff, from fighting a duel, because she loves him. The colonel fears that he will be disgraced, but at the last it appears that his opponent did not keep the appointment either, and he takes the maidensome lady to his arms with a clear conscience. Frank Dehum played the colonel admirably and Pauline Porter was acceptable as the heroine.

The Day the Duke Forgot, a one-act trifle by Fanny Locke Mackenzie, might better be forgotten entirely. It was trivial, unnatural and badly constructed. The students did their best with it, no doubt, but their efforts were hopeless.

Finale of Act IV in Carina Jordan's romantic drama, The Lily and the Prince, in which Mildred Holland is starring.

HOMER LIND TO REVIVE OLD OPERA.

Homer Lind, the principal baritone of the When Johnny Comes Marching Home company, has arranged to revive, for several special performances, beginning in Philadelphia, an almost forgotten one-act opera of Mendelssohn's called in the German, Heimkehr aus der Fremde. Willard Holcomb has adapted the libretto and has called his version The Return of the Roamer. Mr. Lind discovered a complete score of the opera while studying in Germany and afterward presented it with the Carl Rosa Opera company in London as a curtain-raiser to Hansel and Gretel. At the matinee in Philadelphia Mr. Lind, assisted by the orchestra and several members of the When Johnny Comes Marching Home company, will present the Mendelssohn piece and Gringoire, the Street Singer.

MADAME SEMBRICH RECOVERS WATCH.

A watch, which was presented to Madame Sembrich by a Russian nobleman, it is said, and which was recently stolen from the actress, has been recovered. A bellboy at the Savoy, where the actress was staying, was arrested, and among other things in his possession was the watch.

PERSONAL

Photo by Ribord Studio, Kansas City, Mo.

HYLAND.—The above portrait is that of Mildred Hyland, who is this week appearing at the Third Avenue Theatre as Edith in The Convict's Daughter. Last season Miss Hyland was seen in Tennessee's Pardner, and previous to that she appeared with the Bowdoin Square and Grand Theatre Stock companies of Boston. Miss Hyland is an attractive actress of unquestioned ability and has become a favorite with theatregoers wherever she has appeared.

HULBERT.—Laura Hulbert, the talented actress who a few years ago appeared with such success in Saved from the Sea, will assume her former role of Nancy Ellington in Charles W. Burril's revival of the well-known drama.

ROSSLYN.—The Earl of Rosslyn will take the leading role in The Young Miss Pittifer, which will be produced at North Adams, Mass., on Feb. 23.

ADE.—George Ade, the author of The Sultan of Sulu, last week attended a performance of his play at Wallack's.

TYNAN.—An attack of the grippe last week prevented Brandon Tynan from appearing at Wednesday's matinee of Robert Emmet at the Jersey City Academy of Music.

BEROLDE.—Judith Berolde, who retired from the stage after a long New York engagement as leading woman for William Gillette in Sherlock Holmes, will appear in a prominent part in the Nancy Brown company, which will be seen at the Bijou Theatre on Feb. 16. The company is in New London, where the first presentation of the piece will take place this evening.

ROBERTSON.—Forbes Robertson celebrated his fiftieth birthday recently in London.

DAY.—Charles H. Day, "the old circus man," who has contributed many articles to THE MIRROR, has written for *Collier's Weekly* a series of articles, entitled "Two Tales of the Sawdust Ring," the first of which appears on Feb. 14.

CAMPBELL.—Mrs. Patrick Campbell has entirely recovered from the slight attack of influenza that recently incommoded her while at Buffalo.

PARKER.—Lottie Blair Parker, who has been ill for twelve weeks at Holyoke, Mass., has recovered and has returned to New York. To-morrow (Wednesday) she will leave for the South, there to remain until she entirely regains her strength.

POTTER.—Paul Potter, who dramatized Trilby, is at work on a stage version of Pendennis, and it is rumored that John Hare will appear in the title-role.

WILLARD.—E. S. Willard has sent a check for $500 to the A. M. Palmer testimonial fund.

HARVEY.—Martin Harvey is convalescing at Columbus, O., from a severe cold, which it was at one time feared would result in pneumonia. Mr. Harvey was obliged to send his company on without him.

JEFFERSON. — Thomas Jefferson has arranged to spend the Lenten season with his father, Joseph Jefferson, at Palm Beach, Fla. He will resume his tour on April 13.

SPOONER.—Cecil Spooner will begin an engagement at the Herald Square on May 5 in My Lady Peggy Goes to Town.

ENGAGEMENTS.

By A. A. Thayer and William G. Justice, Frank P. Johnson as assistant agent for The Sweet Clover company.

Walter Johnson, as stage-manager for The Power of the Cross.

C. H. Weh, formerly manager of the Bentonville, Ark., Opera House, as advance agent for the Hubert Labadie Faust company.

Minnie Victorson, Louise M. Dickson, Harry W. Collins, Edwin R. Laring, and J. P. Lester, re-engaged for next season for Under Southern Skies.

Judith Berold, for Daniel V. Arthur's production of Nancy Brown.

For J. H. Toole's company: Lydia Winters, W. H. Harvey, and John H. Holden.

George Holland, with Stuart Robson.

Mary Downs, for Human Hearts.

Myra Collins, by Buhler and Mann for The Moonshiner's Daughter.

William Christie Miller, with Hearts Adrift.

Emma Italia closed with Campbell Stratton Jan. 3 and immediately joined the Carner Stock company.

For My Friend from India: Harry Dickson, Paul W. Grether, June Stone, Harry J. Maxwell, Walter De Luna, Ada Gilman, Emma Chase, Agnes Thaxdyke, and Mary Fairchild.

Mary Gardner, for the leading part with One of the Many.

AT THE THEATRES

To be reviewed in THE MIRROR next week:

THE FRISKY MRS. JOHNSON.....Princess.
THE BOLD SOJER BOY.....Fourteenth Street.
SPOTLESS TOWN.....Metropolis.
QUEEN OF THE HIGHWAY.....New York.

Madison Square—The Earl of Pawtucket.

A comedy of to-day by Augustus Thomas. Produced Feb. 5.

Head Waiter ..... Wilton Barnes
Henry ..... H. E. Dixey
Chenal ..... Alfred Hickman
Paul ..... J. Wilmarth
Mr. Pudgett ..... Charles B. Welles
Hunter Harford ..... Robert Warwick
Lord Castington ..... Lawrence D'Orsay
Pop ..... James Gorman
Harris, Pinsett ..... Frederick Bowers
Hon. Lord Polmath ..... Lindsay Morison
Kin Sanford ..... John T. Sullivan
Mr. Sanford ..... John T. Sullivan
Arthur Weatherbee ..... Robert Edeson
Wilkins ..... Frank Worthing
Mr. Ring Sumpter ..... Frank Gillmore
Mr. Ring, Jr. ..... Frederick Bowers
Nick Wilkins ..... Frederick Bowers
Cousins ..... Wilton Barnes

Hand in hand Lawrence D'Orsay and Blanche Tyree have mounted several rungs—and a goodly number, too—of the ladder of fame which Augustus Thomas, standing below, holds and leaves. For in the charming comedy, The Earl of Pawtucket, both have earned a distinct success, although, perhaps, Mr. D'Orsay may have cause, although, perhaps, Mr. D'Orsay may have cause to be disappointed that his part does not afford him the opportunity to display to Miss Tyree, for he undoubtedly is the more versatile of the two, a little greater height in this piece, if he beneath Mr. Thomas has given him a stronger heart.

Remarkably harmonious are the two chief characters, Mr. D'Orsay forms a superb foil for the debonair, while Miss Tyree gives the grace and beauties of the truthful, and the other characters are the excellent notes of embellishment to the main harmony—and there are wonderously few discords.

The plot itself is a natural, pleasing little comedy. It is amusing, it is entertaining and requires just enough intellectual exercise to make it enjoyable. Above all, it is clean: it leaves a pleasant taste in one's mouth. It is one of those plays that causes one a distinct feeling of regret when the time comes for one to feel under one's seat for one's hat.

There is not a great deal of plot to the comedy—which, by the bye, is virtually a farce—and what there is is not strikingly original in itself. It is the way in which it is worked out—it is the setting—it is the brightness and sprightliness and naturalness of the dialogue that has won it such success. Had it been written by a Frenchman, it would have been suggestively, perhaps downright obscene, but as American has eliminated every hint—everything, in fact, of that nature, and there are no thinly veiled suggestions to offend the eye or scantily clothed situations to disgust the ear.

The story of The Earl of Pawtucket tells of an English earl who, in true Princess Alice style, follows an American girl through France and England, meeting her under amusing circumstances and always misunderstood. He hopes to win her and follows her to America. In doing so, however, he attempts to conceal his own identity lest the fortune-hunting one should be frustrated by the wealth and title of Lord Cardington. How he meets a friend, one Montgomery Putnam, who kindly loans him his name, with which, unknown to the Earl, go an unblemished reputation and a pending warrant for contempt of court for unpaid alimony to—whom do you think?—Mrs. Montgomery Putnam nèe Harriet Pordyce, the enchantress of his lordship.

In the Waldorf-Astoria he finds her and a friend of his, Arthur Weatherbee, introduces them—and introduces the Earl as Montgomery Putnam. From a newspaper clipping and from circumstances she soon ascertains his identity, but permits the game to continue.

Putnam's relatives, some of whom have never seen him, are looking for him—so also is a lawyer's clerk with a writ and a claim for $5,000 and an officer. All find him. And how muddled the poor Earl does get! At last, just as everything is becoming too complicated, as he is to be arrested for obtaining money under false pretenses, for contempt of court, for non-payment of alimony and for murdering the Earl of Cardington who, as the papers have it, has mysteriously disappeared, Harriett Pordyce, her father and her unsuccessful and aged but influential and forgiving suitor, Senator Barker, interfere, and all is smothered over and ends as it should end; whereat we are pleased and gladdened. There is a long unfelt satisfaction accorded to us by this Thomas play after a surfeit of Clyde Fitch's more or less spasmodic efforts.

Above all, the characters are well drawn. They are natural, real, every day people—people whom we meet and hence, and like or dislike. They are not dolls, nor are they woodenly participants of a puppet show. There are no lifeless females prattling frivolous familiarities. There is no overdrawn comedy or forced sentimentality. The whole performance was natural and plausible, and ran along as smoothly as one could wish.

Lawrence D'Orsay was a distinct success. His language, his appearance, his dress, his manners—even and his attempts to be Americanisque were pleasing and considered, and never too far fetched or overdrawn. He looked the part, he played the part, and all that it contained (and it contained much) he drew from it, and it fitted him as neatly as his frock coat. Like the coat, it was, as Mr. Thomas informed the audience in a neat little speech, made for him, and both were essentially the work of a clever artisan.

As Harriet Pordyce, Elizabeth Tyree was pretty, charming and convincing. The knowledge and the worldliness that she revealed were inoffensive and consistent—even charming. Her conception of the part and her grasp of the amusing situations were as convincing as they were agreeable.

The bluff, good hearted father of Harriet was admirably conceived and well portrayed by Charles W. Stokes. His work was essentially natural, and there was not the slightest taint of staginess in him or in his lines. Robert McWade as his friend, Senator Barker, was also wonderfully convincing, and his portrayal was throughout consistent.

The maiden aunt, who denounces Cardington, and whose predominant trait is independence, was well taken by Louise Sydmeth. Her part, too, was consistent and acceptable. Silas Hooper, a brewer, was played by James Ottley. His work was acceptable, but the standard set was so high that he did not shine as he might have done in another cast.

The Ella Seaford of June Van Buskirk was dainty and acceptable, and John W. Dean, who played opposite in the role of Arthur Weatherbee, gave the proper and the pleasing interpretation of his part, and he, too, was in appearance all that was required. The Mr. Pordyce of Charles W. Stokes was, on the other hand, somewhat below par, but as this was a minor part it did not much matter.

A bit of good work was the Wilkins (Lord Cardington's man) of Ernest Elton, and an excellent though small part, well taken by Wilbur Hudson, was that of Crennan, a special police officer.

The three acts of the play were laid in the Waldorf-Astoria, and the scenery and properties were exact and, needless to say, magnificent.

Irving Place—The Taming of the Shrew.

An evening of thorough enjoyment fell to the lot of the patrons of the Irving Place last Tuesday. The *pièce de résistance* of the occasion was Shakespeare's The Taming of the Shrew, in which Herr Bonn played the role of Petruchio. Preceding the Shakespearean comedy was presented Otto Erich Hartleben's gloomy but powerful one-act drama, The Departure from the Regiment—familiar from its production last season at this theatre with Hentschy the part cast. The acting brought out strongly the salient points of the piece, without overlooking its essential brutality. Herr Bonn, as Hans Schmidt, the deserted husband, gave a natural impersonation of the character. He should use no mannerisms to escape his situation. His was capably assisted by Agnes Sharpe and Jacob Hahnemann.

The comedy that followed was most delightfully presented. Every member of the cast artistically lent the spirit of the piece, with the result that the smoothness of ensemble was noticeable from it. The tendency towards exaggeration that was at times noticeable detracted nothing from the charm of the play. The one only or chiefly impressionistic hint that the actors of the lighter type of drama may find necessary in the very finer of the poet. Herr Bonn's Petruchio was a lovable figure of a man. In appearance he resembled the swashbuckling hero of romance, and his bearing supported well with the general conception of that always powerful figure of our childhood. He gave an impression of open heartedness, of good nature, of resources always in emergency, of mastery of any situation however untoward, in a single word of manliness, that will linger not only in the minds, but also in the hearts of those who witnessed his impersonation. His acting was always easy and graceful and never theatric. Throughout there was evident a thorough understanding of the humor of his lines. As the lover, too, he was admirable.

The Katherine of Cäcilie Dalbery was uneven, although always conscientious. She was best as the subjugated wife. Her shrew was not convincing. The comedic qualities appeared not to penetrate beneath the surface, but to be merely a pose. Gustav Kuppler was charmingly girlish as Lucentio. Otto Bohnen gave an excellent performance of Baptista. The Grumio of Wladislaus Grabowsky, the Hortensio of Richard Schlegelmilch, the Tranio of Matthias Claudius, and the Gremio of Max Ellenbogen were done well, and ably seconded the performances of the protagonist. Julius Archer did a capital bit of character work.

New Star—Hearts Adrift.

Melodrama in four acts. Produced Jan. 31.

Captain Teddy ..... E. L. Snader
Robert Darney ..... Edward Mackay
Edmund Gerne ..... Lynn Pratt
John Lane ..... A. H. Miller
Old Pidgeon ..... Charlotte Miller
Little Tim ..... Master John Gough
Will ..... Nat R. Jerome
Weekes ..... Frank Worthing
Gerney ..... Lesly Kelly
Sam Rodney ..... Sylvia Bidwell
Policeman ..... F. B. Lingenfelter
Turnkey ..... E. F. Lingenfelter
Clerk ..... Sylvia Bidwell
Julia Lane ..... Nettie Bourne
Mrs. Dooley ..... Dorritt Arthur
Mother Haggelowe ..... Mrs. Gough

Hearts Adrift, a melodrama by Langdon McCormick, was presented at the New Star last week and received an enthusiastic and well deserved reception.

Its plot, though decidedly conventional, is well constructed, revealing an interesting story that centres around two seventy-sixteen waifs, Julia, a flower girl, and Little Tim, her crippled brother, who are living in poverty with no one to care for them and are making a brave fight against temptation. The father, who deserted them in their infancy, reappears as Captain Teddy and tries to befriend them, but is ashamed, after so long neglect, to reveal himself as their natural protector.

Rosie leaves a Robert Darney, a clerk in the office of John Lane, who has been kind to her; she accepts the offer of his honest love and a happy future is being planned for, when a sudden catastrophe overtakes them. John Lane is murdered and Robert Darney is accused of the crime by the murdered man's daughter, Julia Lane, an unprincipled woman whose paramour, Edmund Gerne, is the real culprit, and who hates Robert for rejecting her advances.

Captain Teddy, however, interposing to shield his daughter's lover, declares himself the murderer, and is arrested, but escaping begins a search for the real criminal. Edmund Gerne, and his accomplice, old Pidgeon. The latter is the inventor of an airship, and to obtain money to finish his invention conspires with Gerne to rob John Lane. He is discovered in the attempt, and in the resulting melée Lane is shot from an adjoining house by Gerne, who then obtains the plunder and unobserved, as he thinks, escapes with Julia Lane and his old accomplice, abandoning his intended means of flight, the airship, to Captain Teddy after an unsuccessful fight for its possession.

Captain Teddy hangs on his trail, finds him, and by a clever artifice induces him to confess his guilt. The villain's career is brought to a sudden end and the play to a satisfactory conclusion. Captain Teddy, repentant, is acknowledged by his children as their father and hearts adrift are united.

The cast is one of high average merit. E. L. Snader as Captain Teddy gave a finely finished performance, his work in the last act being remarkably effective. Sylvia Bidwell as Rosie, the flower girl, rendered her emotional role in a very artistic manner, her skillful and sustained efforts, especially in the first act, producing an intensely sympathetic delineation. The "Old Pidgeon" of Chrystie Miller was an extremely successful sketch of a decrepit investor driven to evil courses by his need of money. Edward Mackay as Robert Darney made a convincingly manly and tender lover, and with Miss Bidwell won well deserved approval by his fine work in the first act.

Nettie Bourne as Julia Lane was charming. Lynn Pratt as Edmund Gerne carried on his villainous doings with debonair grace and suavity that lent great distinction to an unpleasant role.

Mrs. Gough made her part of Mother Haggelowe, the witch-like agent of Gerne, very prominent by a most Meg Merrilies-like impersonation.

Baby John Gough also made a big hit in the pathetic part of Little Tim. He is another of the juvenile wonders whose youthful efforts have recently been engaging public attention; his tiny personality is certainly an engaging one, and his rendition of his lines all that the most exacting could demand.

Nat R. Jerome as Will and Billy Inman as Woolley introduced some harmless fun as they wandered in and out of the rather sombre situations of the play. The mounting is adequate, the airship scene in the third act awaking the gallery's wildest enthusiasm.

American—Nevada.

Melodrama in four acts by Fred Darcy. Produced Feb. 2.

Jack Hawley ..... Maurice Freeman
Jim Rawlins ..... Robert Cummings
Joss Alvarez ..... Burt Lytell
Joe Williams ..... Paul Scott
Colonel Ethan Clayton ..... Frank E. Jamison
Newton Brown ..... Thomas Reynolds
Sam Smart ..... John Hewitt
Pete Street ..... John Harold
May Walton ..... Laura Almonino
Samantha Clayton ..... Julia Blanc
Jennie Williams ..... Josaline Rodgers

If the present policy were continued it is possible that real gore would be spilled and sure enough murders would be nightly perpetrated on the stage of the American Theatre. Nevada could hardly be more melodramatic and the lovers of this kind of amusement could hardly be better served. The first scene shows the grounds about a Western hotel where Jack Hawley, a Denver capitalist, has come in search of a mine in which to invest his money. An old miner named Joe Williams has discovered a rich vein near this place, but through fear of having the find taken from him he has kept the secret to himself and his daughter Jennie. Jim Rawlins, a villain of the usual type, learns of this discovery, and through the agency of Jose Alvarez, a Mexican "greaser," tries to obtain possession of the land to the property. In this he is frustrated by Pete Street, a negro, who follows the thief and takes the papers from their hiding place. Rawlins also reverts to another scheme to obtain his designs by taking a boy of gold, which runs one of the theatres in Reno, and forcing the latter to plead it in the guise of Williams' claim, given it by deception. The scenes are set in the yard of Colonel Williams for the most part, Harley claims and sets up camp there by the first act, from the previous. One of the most thrilling exhibitions of the play is produced in the third act when the scoundrels try to kidnap Jennie Williams. How the plot is unravelled and that to a true finding a hooded man, by which is produced a climax, is made in the future, and what it is, is left to the reader. A comic relief is produced by the quarrel of a cook and a waiter over the politics of the times. At the conclusion of the play Jennie Williams runs in and calls the men away from Harley and the gun goes off, injuring the fair. The play has a fair amount of interest, and Maurice Freeman as Jack Hawley, Colonel Ethan Clayton, Frank E. Jamison, Williams over a cliff like a dromedary, and Harley, as such as Sam, jumps over other him and tells him to shoot in safety. At the close everything is followed to the satisfaction of all. Harley having bought an interest in the mine and the papers the produced to prove his right to the title. Many other characters are introduced, among them being May Walton, a traveler who falls in love with Harley without success; Newton Brown and Sam Smart are two actors of the supposed old school, and Colonel Ethan Clayton and his wife Samantha are the proprietors of the hotel.

Maurice Freeman made an admirable melodramatic hero in the role of Jack Hawley, and Josaline Rodgers was excellent as Jennie Williams. Robert Cummings gave one of his usually capable delineations in the part of Jim Rawlins. Burt Lytell was a good Joss Alvarez. Paul Scott's Joe Williams was true to life. Thomas Reynolds earned an Ernest Brown, while John Hewitt strove to do the same as Sam Smart. Laura Almonino appeared to advantage as May Walton. Julia Blanc gave an admirable characterization as Samantha Clayton. Frank E. Jamison as Colonel Clayton and John Harold as Pete Street were also very good.

The play was creditably staged and very large audiences applauded the thrilling scenes to the echo. This week, Barbara Frietchie.

Murray Hill—Alabama.

The Henry V. Donnelly Stock company, at the Murray Hill Theatre, revived Augustus Thomas' drama, Alabama, yesterday afternoon. The company usually pursues its way in a quiet, yet very successful fashion. Yesterday was an exception. In the morning the news came that the author of the piece to be presented had preached an editor—which awakened the interest of the question loving folk. In the afternoon, shortly before the performances was to begin, the leading man, Franklyn Roberts, sent word that he would be unable to appear. But Mr. Donnelly was not dismayed. He secured Edwin Holt, on very short notice, to play the role of Captain Davenport, and the play was presented in a manner altogether admirable.

Mr. Holt's impersonation of Davenport was clean cut, impressive and commendable in every particular—notwithstanding the short time he had in which to brush up on the lines. Mr. Donnelly himself played Sydney Tucker in his customary genial manner. Robert McWade, Jr., was a very sympathetic Colonel Preston; H. Sheldon Lewis gave an excellent character study as Colonel Moberly, Charles A. Hutchinson was a manly, vigorous Armstrong, Edgar Allan Woolf played Lafayette Pope with quite the right touch of boyish enthusiasm, George Henry Trader was unusually interesting as Dexter, the old colored servant, and Charles A. Barrow was acceptable as Reginald Page.

As Mrs. Page, Laura Hope Crews added another to her long list of successful impersonations at the Murray Hill. She was tender, sympathetic and always attractive. Frances Starr played Cary Preston most charmingly, and Isabel O'Madigan was a very agreeable Mrs. Stockton. The stage management was capital. Next week, Magda.

Third Avenue—The Convict's Daughter.

The Convict's Daughter opened a week's engagement at the Third Avenue Theatre yesterday afternoon. Edmund Seaghan in the role of James Blackadder, Harry B. Bythings as Col. Matthew Gould, C. C. Bartling as Jack Wharington, William F. Oviat as Major Watson, Nate Porter as Edwards, and Lawrence Cassidy as a guard were seen to advantage. Maurice Drew, who is featured with the production, enacted the rôles of Weary Willie, Robert Graham, Convict 1284, and William Woodford capably. Ina Mrs. Gould of Linda May Ulmer, the Edith of Mildred Ryland, the Susan of Carrie Hewins, the Trusty of George W. Hurst, and the Detective of Arthur Clark were able characterizations. Next week, Rebecca Warren in East Lynne.

At Other Playhouses.

GARDEN.—E. H. Sothern maintains his success in If I Were King.

WALLACK'S.—The Sultan of Sulu runs on. The wit and unconventionality of this piece are refreshing, and the manner of its performance is admirable.

BIJOU.—The Bird in the Cage enters upon its last week and will be followed by Nancy Brown.

MANHATTAN.—Mrs. Fiske's success, Mary of Magdala, continues.

MAJESTIC.—The Wizard of Oz runs on happily.

BROADWAY.—The Silver Slipper continues to please.

BELASCO.—Blanche Bates still appears in The Darling of the Gods.

NEW YORK.—When Johnny Comes Marching Home nears the close of its engagement.

VICTORIA.—Viola Allen enters upon the last week of her appearance in The Eternal City.

EMPIRE.—The Unforeseen continues.

GARRICK.—Annie Russell in Miss and Mrs pleases.

NEW SAVOY.—The Girl with the Green Eyes is the attraction.

CRITERION.—Julia Marlowe begins her last week in The Cavalier. Owing to a special matinee on Thursday, The Little Princess will be performed on the morning of that day.

DALY'S.—Jerome Sykes and The Billionaire will also play an extra matinee this week.

HERALD SQUARE.—Mr. Pickwick, with De Wolf Hopper, is the bill.

METROPOLIS.—Spotless Town is the attraction.

GRAU AND THE OPERA.

The Maurice Grau Opera company, at a meeting on Saturday, decided that it would give no opera next season, as Mr. Grau's ill health would necessitate his resting for at least a year. The company, however, has decided not to disorganize, since it hopes that at the end of that time Mr. Grau may be able and willing to again assume his place as director. The singers, however, will not be retained, and many of them are placed in an unpleasant position. All artists engaged beyond May 1 had contracts provisional with the extension of the lease of the Grau Opera company.

NEW JEWISH THEATRE TO OPEN.

The Grand Theatre, at the corner of Grand and Chrystie streets, was opened last Thursday evening with the production of a new play by Joseph Lateiner, entitled Zion; or, On the Rivers of Babylon. The opening was an occasion of the greatest importance in the Ghetto. Mayor Low and other city officials occupied boxes, the house was crowded, and hundreds of people crowded around the doors unable to get in. The Grand is the first theatre ever built in this city expressly for the Jewish drama.

INDIANA THEATRE BURNED.

The Columbia Theatre, at Frankfort, Ind., was on Sunday destroyed by fire. The loss involved is $5,000, while the building was insured for but $12,000. The fire is believed to have been of incendiary origin.

THEATRE TOPICS.

Bobby Jeans: If you want to see Viola Allen in her beloved rôle, Ah! there's a play! There's the kind that fits the real Ideal mark.

Such a pleasant sound of the Sunday! Sing and laugh in the house! Those happy people! How low they are! Everyone going a-fun took on the road with him!

Ah! yeah that seems to be the slogan! He can make his fortune, too! Just the thing! Sounds good, pretty good before a Friday!

The Princess on today one of our Theatre hands is going a-pun. Maybe Miss with just a little white cap (Cap!) or call! Then do-ing a Count-ess out with another Name! Her Miss now are Anne-ounced! Sounds it a Ring-hand was caused!

Barry and Hill is a hotel song by at the Academy of Music and Pleasure and the songsters are every sure. It's a number that plays does not catch fire!

John Mattews, John her pretty eyes, is still Cavalier to the Queen, and the quartet is every-body. Will she'd go back to Shakespeare—still, whatever she does in As You Like It!

You should see the play at the Empire in the new play, "Dons for If ones."

That Hungarian of the Casino is a regular Chinese speaker!

It's a Broad-way that has its Silver Slipper—and long trains with plenty of turning!

The Rules of Go-Go is going on toward Se-lo-wady night at Wallack's.

With Gough to Fawcett and Mary to say "Fidare!" to them who do not care for them. Charley appear all right at Manhattan matinees.

At the Savoy The Girl with the Gas-supplies matinees. Clara Bloodgood is charmingly fixed in the first rate—though she does retire finish in the last. If the first act Fitch you, Clara, never mind the last!

So It's Bonnie-Green for Elizabeth: Try Try-ree again! May the Earl of Pawtucket prove a better match for her charms than that other Lord she ran away with!

Edwin has turned it to a Rosebud Garden of Girls! He had to revive If I Were Hamlet for a special matinee to please them!

The Gods are getting re-Bates on their Darling at the Belasco. Gallery (and everywhere else) jammed all the time.

Oh, Bobby! you did stir our Blood-ay! Still, the-o-Mock at The Bold Sojer Boy tastes all right!

That Majestic Wizard seems unlikely for some time to become a Wiz-ard!

O-ho! oh! and Schooly-yet at Mrs Osborn's! Did you see it? Much Ado about Nothing-doing was a wonder, wasn't it?

A Girl in the Cage is worth two in the Bush, that's the motto at the Bijou. There seem to be as many Fitch in the Sea as ever were caught—they keep coming.

The Cry-Teary-one was just the piece to have produced The Little Success, wasn't it? Money to Burnett they say!

My Sykes! Built-on-air, and still running at Daly's!

It's Bellew stairs drama with a vengeance! Many a house-maid thrills to hear that another of the Gentleman of France crowd has been Kyried up, and raplered.

Say, would a Circle—could a circle—be a circle if it wasn't "closed?"

Bully for Bimberg! No more luck on Trust, eh!

Cecilia, who has been way up a'Loftus lately, was her own dear Is-Clary-nating self at that Shakespeare-Birthday supper, wasn't she?

Bona vulgar! Ghosts horrible! Honi Shaw qui Molly penne!

Henrietta Cross-swords-man has had a great season.

Edeson has one of those Sowers of Fortune, too!

First-class in Hubby and the Mourning Bird stand. John Drew here, John is drawing on the road, John will draw any old place. Go up head.

Playing the Altar of Friendship, eh? Ah! the lovely married ladies. They make managers see stars!

Twinkle, twinkle, little Max,
She is only talking facts!
"Virginia Harned—see her fly!
Now why in thunder shouldn't I?"
Annie Irish—will she do it?
Marlowe did, and didn't rue it;
Even Potter and Bellew
Once were one star, now are two.

BUNNIDAN.

THE LITTLE PRINCESS TO MOVE.

After Feb. 15 those who wish to see Mrs. Frances Hodgson Burnett's dainty play, The Little Princess, will visit the Savoy Theatre instead of the Criterion, since Manager Dillingham has decided to make this transfer of the matinee production.

WEBER AND FIELDS GET THE WEST END?

It was rumored late yesterday afternoon that Weber and Fields had bought the West End Theatre.

CURRENT AMUSEMENTS

Week Ending February 8.

ACADEMY OF MUSIC—Flowden—3d week—47 to 52 times.
AMERICAN—Barbara Frietchie.
BELASCO—Blanche Bates in The Darling of the Gods—10th week—71 to 76 times.
BIJOU—The Bird in the Cage—5th week—29 to 34 times.
BROADWAY—The Silver Slipper—35th week—191 to 196 times.
CARNEGIE HALL—Musical entertainments.
CASINO—A Chinese Honeymoon—37th week—215 to 220 times.
CIRCLE—Closed.
CRITERION—Julia Marlowe in The Cavalier—20th week—68 to 73 times.
DALY'S—Jerome Sykes in The Billionaire—7th week—39 to 44 times.
DEWEY—Deputy Duchess Burlesquers.
EDEN MUSEE—De Koltz and Figures in Wax.
EMPIRE—Charles Richman and Margaret Anglin in The Unforeseen—8th week—52 to 57 times.
FOURTEENTH STREET—Andrew Mack in The Bold Sojer Boy.
GARDEN—E. H. Sothern in If I Were King—3d week—19 to 24 times.
GARRICK—Annie Russell in Miss and Mrs—4th week—26 to 31 times.
GRAND OPERA HOUSE—Peg Grandpa.
HARLEM OPERA HOUSE—William Faversham in Impromptu.
HERALD SQUARE—De Wolf Hopper in Mr. Pickwick—4th week—22 to 27 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—The German Drama.
KEITH'S UNION SQUARE—Vaudeville.
KNICKERBOCKER—Mr. Bluebeard—4th week—27 to 32 times.
LONDON—City Club Burlesquers.
MADISON SQUARE—The Earl of Pawtucket—32 week—5 to 10 times.
MADISON SQUARE GARDEN—Closed.
MAJESTIC THEATRE—The Wizard of Oz—4th week—31 to 36 times.
MANHATTAN—Mrs. Fiske in Mary of Magdala—13th week—69 to 74 times—Mary Shaw in Ghosts—Tuesday and Friday matinees.
MENDELSSOHN HALL—Musical entertainments.
METROPOLIS—Spotless Town.
METROPOLITAN OPERA HOUSE—Maurice Grau Opera company.
MINER'S BOWERY—Stuart's Burlesquers.
MRS. OSBORN'S PLAYHOUSE—Closed.
MURRAY HILL—Alabama.
NEW STAR—The Queen of the Highway.
NEW YORK—When Johnny Comes Marching Home—9th week—49 to 54 times.
OLYMPIC—Utopian Burlesquers.
PASTOR'S—Vaudeville.
PEOPLE'S—The Hebrew Drama.
PRINCESS—Amelia Bingham in The Frisky Mrs. Johnson.
PROCTOR'S FIFTH AVENUE—Garret O'Magh.
PROCTOR'S FIFTY-EIGHTH STREET—Hearts Are Trumps.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—His Father's Boy.
ST. NICHOLAS GARDEN—Closed.
SAVOY—The Girl with the Green Eyes—9th week—54 to 59 times.
THALIA—The Hebrew Drama.
THIRD AVENUE—The Convict's Daughter.
WALLACK'S—The Sultan of Sulu—7th week—49 to 54 times.
WEBER AND FIELDS'—Twiddy-Widdy—23d week—139 to 144 times.
WEST END—The Climbers.
WINDSOR—The Hebrew Drama.
VICTORIA—Viola Allen in The Eternal City—15th week—92 to 97 times.

THE GREATEST TRAGEDIAN.

To the Editor of The Dramatic Mirror:

Sir: In your "leader" editorial page of issue dated Jan. 31 you say: "It is probably true that Edwin Forrest was the greatest tragedian that America has ever produced."

There is no objection to that statement; no enemy critic need find fault with it. Wherever qualifying "probably" as "that degree of certainty that approximates to truth, which induces belief, but not certainty." But you go further, in the next column, and say: "In all the elements that make for greatness in an actor, Edwin Forrest, considering to limitations upon which fame must rest, was the greatest of American tragedians."

"If you had said that he was the greatest American tragedian until Edwin Booth reached the zenith of his powers, you need not have qualified that first remark by using the word "probably."

"Testimonies upon which fame must rest:" let me quote the authorities. Stephen Fiske, in 1875, said: "Forrest was a man more famous for his muscle than for his genius." That he earned his early and undeserved popularity by his wonderful physical strength and his herculean frame rather than by artistic methods there is indisputable proof. Brander Matthews, in the *Nation*, April 22, 1877, wrote: "It will no longer be possible for any one to think of Forrest as a burly ruffian, whose lungs and lungs were more powerful than his brain." He was thus estimated, then, by the critic is careful to say, "It will no longer be possible." That scholarly reader and finished actor, Lawrence Barrett, wrote of Forrest: "His obtrusive personality often destroyed the harmony of the portrait he was painting."

In such rough-and-tumble, Bowery melodramas as Jack Cade and The Gladiator, Forrest was at his best, but "Longfellow, the poet, did not admire him," even in those plays, so James E. Murdoch tells in Chapter XV of his book, "The Stage." In the same vein his contemporary, Macready, the great English actor, says, in his "Reminiscences," Chapter XXI: "His robustious style gains applause in the coarse melodramas of Spartacus and Metamora; but the traits of character in Shakespeare and the poetry of the legitimate drama are beyond his grasp."

It may, however, be advanced that the Englishman was the American's rival—some will even say his enemy. Lear was without doubt accepted as Forrest's greatest Shakespearean character. His own countryman, Lawrence Barrett, compares the two actors in this very character. Quoth Barrett: "His Lear, in the great scenes, rose to a majestic height, but fell in places almost to mediocrity. His art was unequal to his natural gifts. He was totally unlike his great contemporary and rival, Macready, whose attention to detail gave to every performance the harmony of perfect work."

Forrest was a man of iron muscle; he was brawny and big of body; he could "make Rome howl," and he could froth at the mouth; but like many man of big body he was bold without being brave. He showed the coward when he attached N. P. Willis in Washington Park from behind, and struck the poet on the back of the head with a bludgeon. Willis was made of fine material; he was tall, with slight frame, of the Newfoundland type, as he himself described his physique; the actor was broad and burly, of the bulldog build. Willis suffered from this cowardly blow; he had occasional attacks of vertigo to the day of his death.

Forrest got his reputation on account of the patriotic notions of the people—because he was an American. At the time of his highest popularity friendly feelings for each other did not exist among the masses on either side of the Atlantic. Englishmen poked fun at "the blarsted Yankees," and we twisted the lion's tail whenever opportunity offered. There had also been professional rivalry between the two representative actors, Macready and Forrest, and the Astor Place riot was not yet forgotten. Neither had we seen here the fine dramatic art of the French stage. Moreover, criticism in this country was crude.

Forrest had it all his own way until one "William Stuart," whose real name was O'Flaherty, arrived in New York. Stuart was an Irishman, a Trinity College man if I be not mistaken. At any rate, he was a ripe scholar, he had an original, powerful style, his English was pure, he was a master in rhetoric, and of dramatic criticism he was also master.

Stuart met strength with strength. He dealt the actor sledge-hammer blows day after day with his mighty quill, and the bubble of Forrest's fame burst; he never recovered professionally from Stuart's splendid work. The eyes of thinking people were opened to Forrest's failings. Those brilliant, gem-like essays in dramatic criticism appeared in editorial type on the editorial page of the New York *Tribune*, for that sweet poet and writer of pure English, William Winter, now the dean of the critical fraternity, had not then won his spurs. Winter was engaged on the *Albion*, a weekly sheet published by a Britisher, Mr. William Young. It was mainly supported by English residents of Canada and the United States, just as the *Scottish-American* is now published for Scotch residents of this country.

Forrest was a powerful and a great melodramatic actor, but he was not a "great tragedian;" Shakespearean characters were far and away beyond his ken. While he was not subtle—that is to say, "fine, delicate, nice"—neither was he subtle—that is to say, "sly, artful, crafty." Moreover, he was a close student, and his heart was big and generous. The Actors' Home near Philadelphia, founded by Forrest, stands as a worthy monument to the first American actor of his time.

"Comparisons," Madame Malaprop says, "are odorous," but as THE MIRROR set out to compare Edwin Booth and Edwin Forrest I may be pardoned for following the example.

Booth was not only a great tragedian, he was a versatile actor, and in his time, unlike Joseph Jefferson, he "played many parts." He was a fair Othello, a noble, dignified Richelieu, a good King Lear, a spirited Pertruchio, a wonderfully fine Iago, and the greatest Hamlet of his day and generation. His elocutionary powers were admirable and his pronunciation perfect.

I am not setting down here my opinion of the two actors; for although I saw Forrest in some of his favorite plays, he was then in his decline and I was too young to pass judgment on his performance. But I saw Booth's Hamlet night after night for several weeks. His Hamlet ran for one hundred nights at the Winter Garden Theatre, a wonderful "run" for those days, for any days in fact. I have seen all the Hamlets that have appeared on the American stage, from Barry Sullivan, the first I have any recollection of, down to Sothern. This list of Hamlets included Fechter and Sara Bernhardt. Fechter's Hamlet, for me, was spoiled by the Frenchman's accent, and Sothern will be a more satisfactory Hamlet when he has mellowed down a bit; when he is not quite so strenuous, to use a word much in vogue at present. I should advise Sothern to let somebody read to him the speech that Hamlet makes to the players. If he observed closely the rules and directions laid down by Hamlet, Sothern, as Hamlet, would not "saw the air" or "rant" so much. But Sothern's Hamlet is worth seeing and studying. He makes many fine points.

And there is this to say of Sothern by way of high commendation. He is willing to listen to suggestions, and to be advised, if the advice is offered in friendly spirit. Sothern's Hamlet is better than it was two years ago. He has made forward strides.

What is there to say of Booth? Nothing. He needs no words of commendation from me. Lawrence Barrett knew Booth well, for he oft did appear on the same stage with him; they played long engagements together. What said Barrett of his brother actor—"eulogy and praise stand mute in the presence of such merits."

King Lear was Forrest's best Shakespearean part; what of Booth's Lear? This from an English critic in the *Saturday Review*, Feb. 19, 1881, the *Saturday* never favoring Americans or anything emanating from America: "Nothing could well be finer than Mr. Booth's rage and disappointment with Cordelia, and the half-insane scene which follows them."

I will close this too-long screed with a quotation from William Winter's book, "Edwin Booth in Twelve Dramatic Characters," pp. 49-51: "In all characters that evoke the essential spirit of the man—in all characters, that is, which rest on the basis of spiritualized intellect, or on that of sensibility to fragile loveliness, the joy that is unattainable, the glory that fades, and the beauty that perishes—he is easily peerless."

MONTE PHILLIPS.

THE PASSING OF MABEL BOUTON.

Mabel Bouton, who a few seasons ago was a prominent light opera singer on the New York stage, died at the Flower Hospital late last Tuesday night. For several months past Miss Bouton had been ill with consumption, and her death was by no means unexpected. At the beginning of her illness she was taken to the Presbyterian Hospital; then she was a patient at Bellevue, and from there she was sent to the State Insane Asylum on Ward's Island, her illness having affected her mind. Friends, hearing of her sad plight, came to her relief and took her to the Flower Hospital.

Miss Bouton was born in Reno, Nev., about twenty-four years ago. Her father was Gen. Charles A. Bouton, of the regular army, who after retiring from active service became interested in business enterprises in Reno, and was the owner of the theatre there. Miss Bouton and her two sisters, Madeline and Cloy, often appeared in their father's playhouse in amateur performances. Madeline came to New York and made quite a success on the stage, and shortly afterwards Cloy followed and also succeeded here as an actress. The success of her sisters inspired Mabel Bouton to try her fortunes on the professional stage, and at the age of sixteen she came to New York and made her first appearance here in 1896 as a member of the Little Christopher company at the Garden Theatre. She was of most attractive appearance and was a very graceful dancer. Her success was almost immediate.

Miss Bouton's greatest success was in The Girl from Paris, at the Herald Square Theatre. Her later engagements were in A Normandy Wedding, The Little Host, The Prima Donna and Marie Antoinette. Her final appearance on the stage was made in the last named play in Boston. After that, being in poor health, she went West, and to an extent she recuperated. Coming back to New York, she endeavored to secure an engagement, but was unsuccessful, and from that time on her life was a series of misfortunes and disappointments.

A few weeks ago when her condition became serious her relatives were notified and her mother came immediately to this city and remained with her daughter until the last. Her two sisters were also at her bedside. The remains have been taken to Salt Lake City, the present home of the family, for burial.

"THE THEATRE" FOR FEBRUARY.

The Theatre for February contains an article by J. I. C. Clarke, Vice-President of the American Dramatists Club, in which he argues that immediate steps be taken by native playwrights to bring about the establishment in this country of a National Theatre, conducted on artistic lines. *The Theatre* says the American Dramatists Club will call a meeting soon to consider some plan of action. "The Revival of the Stock System" is an article showing how popular the repertoire theatres are becoming, together with an account of the leaders in this field of theatrical activity and their methods. Viola Allen furnishes the interview of the month. Several versions of Tolstoi's novel, "Resurrection," are being prepared for the stage, owing to the success of the play in Paris. There is a full account of the piece in *The Theatre*, with pictures of striking scenes. There are also a series of pictures showing each act of Bolasco's The Darling of the Gods. Other pictures include a colored portrait of Lillian Russell, Annie Russell, E. H. Sothern in Hamlet, and scenes from current plays, Cecilia Loftus as Ophelia, May Robson and Jerome Sykes in The Billionaire, Julia Opp, Amy Ricard, William Branwell, John Craig, Lillian Lawrence, Mary Sanders, Corse Payton, Mrs. Spooner, Viola Allen, André Antoine, Jane Hading, Isabel Irving, Walter E. Perkins, Madame Roger-Miclos, the Kneisel Quartet, and Anna Held.

DIE WALD'S COMPOSER HERE.

Ethel Smythe, the composer of Die Wald and the protégée of the Empress Eugenie, has arrived from England, having come to this country to superintend the presentation of her opera, which will be given at the Metropolitan Opera House early next month. Among those who will appear in the cast are Gadski, Schumann-Heink, and George Anthes. The work, a symbolical piece, is in one act and has already been sung in Berlin and London, meeting with approval in both cities. Miss Smythe, who in addition to composing the opera wrote the libretto as well, is at present engaged upon another opera, the libretto for which will be written by Henry Brewster Bennett.

WOUNDED IN STAGE DUEL.

While rehearsing a stage duel, Frank Camp, who is playing with the Monte Cristo company at San Francisco, recently received a severe thrust in the shoulder at the hands of Ralph Stuart. Both are expert swordsmen and fight with sharpened rapiers. While in a practice bout Stuart made a quick lunge, but as Camp was about to parry his foot caught, the point pierced his shoulder, and he fell. The wound is healing successfully, and if no complications arise Mr. Camp will soon have recovered from his injury.

OPERATIC HOUSE WARMING.

When Jean de Reszke shall open his magnificent new residence in Paris on April 14, a few of the favored will have the opportunity of seeing Florelle performed in the beautiful theatre that is a part of the house, to serve as a formal opening of the residence. The opera is the work of Amherst Webber, of London, a personal friend of the host to be, and those who will sing are de Reszke, Madame Marie de Reszke, Mr. Gailhard, Vagere, Coquelin, and either Eames or Nevada.

TWO LOUISE LA VALLIERES.

It is an interesting fact that while Henry Bataille, the eminent French dramatist, is engaged on a play which has as its central figure Louise La Valliere, the young mistress of King Louis XIV, and which it is said that Liebler and Company will present next season, Agnes Ardeck recently produced at Canandaigua, N. Y., a play based upon the same persons and incidents. This latter piece, written by Herbert J. Fowler, is entitled Mademoiselle Louise.

POSSIBLY YET ANOTHER THEATRE.

In the bills which the Committee of the Board of Estimate and the officials of the New York Central Railroad jointly drew up, and which call for the expenditure of something more than $20,000,000 on and about the Grand Central Station, are mentioned very sweeping improvements. In the submitted plans is a twenty-story building which will hold a department store and a theatre.

HILDA CLARK TO WED.

Hilda Kathryn Clark, the light opera prima donna, will on Feb. 18 become the bride of the prominent clubman, Frederick Stanton Flower, nephew of the late Roswell P. Flower. The wedding will take place at the home of the bride's parents, 353 Riverside Drive.

TO CLAIM LEGACY.

Principal Vanoia, of Signor Mascagni's orchestra, sailed yesterday for his home in Salermo, Italy, to claim a legacy of $7,000 which was recently left him.

EZRA KENDALL IN THE VINEGAR BUYER.

Comedy in three acts, by Herbert Hall Winslow. Produced Feb. 2.

Joe Miller	Ezra Kendall
Hardy Talbot	Charles Bowser
Alcott Hayes	Edward Chapman
Walter Thomas	Walter Thomas
William Henry Snipe	Roy Fairchild
Bob Hardcastle	John D. Garrick
John Hardcastle	Harry Hanlon
James, butler at Hon. Arlington's	Frank A. Howson, Jr.
Mrs. Arlington	Ida Darling
Mildred Arlington	Lottie Alter
Miserly Talbot	Marion Abbott
Vesie	Rose Norris

Ezra Kendall made his reappearance as a star in this vicinity last week, at the Amphion Theatre, Brooklyn. The booking of Mr. Kendall at this house was evidently made so that he could spend a few days with his family at Mount Vernon. Perhaps the treasurer was tired of counting the big Western receipts and wanted a rest. Those who found their way to the Amphion, however, enjoyed themselves, as Mr. Kendall is a rare entertainer, even if he is appearing in such a cut and dried play as The Vinegar Buyer.

The scenes of the play are at Buscomb's Corners, a suburb of Indianapolis; a sanitarium in the same place and the parlor of a house in Indianapolis. Mr. Kendall plays Joe Miller, the village humorist, who seems to have nothing to do but crack jokes. He gets a job as vinegar buyer and makes a failure of it. He succeeds, however, in winning the hand of a charming and wealthy widow, and straightens out the love affair of the widow's daughter and a young man, and "all ends happily."

The play is practically a Kendall monologue, with a few "feeders" to ask the star questions that enable him to make bright and sparkling replies. It was evident that Mr. Kendall had written most of his own lines, as they had the Kendall trade-mark. Between the second and third acts Mr. Kendall made a speech that was by all odds the best thing in the entertainment. Its only fault was its brevity, but while it lasted the audience was in roars.

Charles Bowser was quite amusing as the town drunkard, who finally reforms. Marion Abbott gave a pleasing performance as a very talkative woman. Lottie Alter was very "cute" as Mildred. Ida Darling was the widow, who is blind during the first two acts. Her affliction, by the way, was made the basis for some jokes that were not at all amusing. Walter Thomas as the good youth and Roy Fairchild as the bad one were both good. Edward Chapman, John D. Garrick, Harry Hanlon, Frank A. Howson, Jr., and Rose Norris all did their share in helping the fun along.

Special scenery by Homer Emens and Gates and Morange was used.

AS TO TICKET SPECULATORS.

Two bills which, if passed, will discourage ticket speculators and do much to relieve the public from these pests, were recently introduced in the Pennsylvania Legislature by Mr. Stubbs, of Philadelphia.

The first of these measures provides that all tickets for places of amusement shall have the price of admission marked upon them, and that any person who offers for sale a ticket not so marked shall be subject to a fine of not more than one hundred dollars.

The second measure provides that any person selling tickets to places of amusement on the sidewalk or highway, or anywhere except at the "said place of amusement," shall be deemed a ticket speculator, and that no person shall become a ticket speculator unless he has first taken out a license, the price of which is to be fixed at $200. Hence, any person who shall act as a ticket speculator without a license shall be punished by a fine of $200, by imprisonment for three months, or either or both, at the discretion of the court.

FREE TICKETS FOR A DEAD PAPER.

A clever victimizer of theatrical managers was arrested recently after a long and uninterrupted season of prosperity. He gave his name as H. S. Van Arnum and his residence as Brooklyn, while he had office room on Nassau Street. His mode of warfare was to send to theatre managers clippings from almost any newspaper, these neatly attached to a note, written under the letterhead of the Hoboken *Standard*, and requesting tickets. Usually his requests were complied with, and it was not until he had gathered many a ticket that a manager by accident discovered that for fully ten years the Hoboken *Standard* has been defunct.

LATHAM TO MANAGE COMEDY THEATRE.

Frederick Latham, who for five years has been the right-hand man of Maurice Grau in conducting the affairs of the Metropolitan Opera House, will manage the new Comedy Theatre which the Shubert Brothers are building at Broadway and Forty-seventh Street for Charles B. Dillingham. By the contract Mr. Latham, in addition to managing the theatre, will stage all the comedies produced. Mr. Latham's connection with grand opera will terminate at the close of this season, and then he will go to Australia, returning about Sept. 1 to assume his new position.

STOOD UP FOR THE IRISH.

When Brandon Tynan, as Robert Emmett, declared at the Jersey City Academy of Music last Thursday night that "the Irish are full of tricks and you can never tell when they are playing them," an Irishman named English resented the seemingly English opinions of the Irish and gave an Irish opinion of the English with more vehemence than politeness. English furthermore upheld the reputation of the Irish by requiring two ushers and a policeman for his ejection from the house, and he was eighty years old at that.

PLANS FOR PALMER BENEFIT.

At Thursday's meeting of the Actors' Fund it was decided that the benefit for A. M. Palmer shall be given early in May at the Metropolitan Opera House. A play with an all-star cast will be presented, and a committee consisting of Daniel Frohman, Joseph Brooks, Frank McKee, and William Harris was appointed to select the piece and arrange the cast.

ACTRESS ACCIDENTALLY POISONED.

Mildred Meade, who is one of the bridesmaids in A Chinese Honeymoon, was on Thursday the victim of a druggist's mistake that almost caused her death. Having a severe headache she secured some tablets and took several. The pellets, however, proved to be strychnine, and it was only by the best of medical treatment that her life was saved.

LOFTUS AND REGAN, PLAYWRIGHTS.

It is said that Cecilia Loftus, in collaboration with Marguerite Regan, the English humorous writer, has agreed to write for May Irwin a play in which that actress will next season return to the stage. Miss Loftus, who recently wrote a successful song for Miss Irwin, will compose the music and will also assist in the dramatic construction of the play.

THE HERALD SQUARE LEASE.

The lease of the Herald Square Theatre, held by the Shuberts, expires on May 1 and will not be renewed. The probabilities are that H. W. Behman, of Hyde and Behman, will open the house in September with vaudeville as the attraction. During the Summer the theatre will be remodeled and improved.

MASCAGNI NOT TO VISIT CUBA.

The tour of eleven weeks through Cuba which Mascagni was said to be arranging under the direction of Edmund Gerson, will not be made, since Mascagni, it is announced, intends to return to Italy during the early Spring.

PROFESSIONAL DOINGS.

Alden Benedict's Resurrection company, producing a dramatization of Tolstoi's story of that name, opened last night at Parsons, Kan. Hertie Bernard and G. Dudley head the company.

Manuel Klein, the composer of Mr. Pickwick, is composing the incidental music for E. H. Sothern's next production.

The Sherman Opera House, the recently acquired theatre of the H. S. Taylor Exchange, in Plainfield, N. J., is undergoing repairs and will open on March 16.

W. C. Cunningham, manager of Al. W. Martin's enterprises, returned yesterday from a visit to the road companies.

Stair and Havlin have added the Columbus Theatre, Chicago, to their circuit. The stock company now playing there will be disbanded after March 1, and combinations will play the house in the future.

Manager Weis, of the American Theatre, will turn over the house on Monday, March 2, for a performance by the American Theatre Stock company for the benefit of Herman A. Sheldon, who is now in California. Mr. Sheldon was one of the leading men in the company before he joined The Suburban company. A few weeks ago he was obliged to cancel his engagement on the advice of his physician and go to California. Ted Marks is receiving subscriptions for Mr. Sheldon, who health is greatly impaired.

J. J. Coleman is arranging a benefit for the Missionary Sisters Orphan Asylum for Crippled Children at the Harlem Opera House on Feb. 17.

Mabel Van Buren, of the Jerome company, was taken ill on Feb. 2 at Bridgeport, Conn., but continued in her part of Almira during the evening. On the following day Elsie Millard went on from New York and played the part on an hour's notice. Miss Van Buren left for her home on Tuesday.

Students of the Standhope-Wheatcroft Dramatic School will appear in a public matinee performance at the Madison Square Theatre this (Tuesday) afternoon, presenting a new four-act comedy entitled Counsels, and two short sketches.

Pearl Henry, of the A Chinese Honeymoon company, who, it is said, was to appear with Daniel V. Arthur's production of Nancy Brown, is lying seriously ill at the St. Luke's Hospital, suffering from a complication of diseases which, it is feared, will prove fatal.

Frances Whitehouse, leading woman with Louis Morrison, is in New Orleans convalescing from a severe attack of pneumonia, which compelled her to retire from the cast. She will return to the North as soon as her physical condition shall permit.

Lillian Floyd, who has been playing Polly in A Heart of Gold, is at her home in Boston, recovering from an attack of grip.

At the Hudson Theatre on Jan. 12, 1904, Robert Edeson will be seen in a new play of American Life, the title of which is as yet unannounced. One week later Alice Fisher will produce a new farcical comedy at the Bijou Theatre.

Louise Gunning, the prima donna of Mr. Pickwick at the Herald Square, returned on Thursday to the cast after several days' absence necessitated by illness.

Cecil Kingston, stage-manager for Stuart Robson, and Hattie Melville, who has been with the Uncle Terry company, were married in Boston on Feb. 2.

It is authoritatively stated that Manager Hamlin, of The Wizard of Oz, is endeavoring to secure the Crane brothers, of the well-known vaudeville team, Crane Brothers and Manager, to assume the role popularized by Montgomery and Stone, who will leave the cast when the play goes on tour.

Although the interest of London in the Chatsworth theatricals was diminished owing to King Edward's inability to attend, the affair, which took place Thursday night, proved to be a brilliant social success. The Duchesses of Manchester and Devonshire attended, and the players included Count Mensdorff, Lady Maud Warrender, and Muriel Wilson.

Joseph Brooks, John J. McNally, Herbert Gresham and a number of others who are interested in Drury Lane productions, have sailed for London to witness the performance of Mother Goose, which will probably be brought to America next season.

Victory Bateman has been especially engaged to play the leading role in The Sporting Duchess when that play is revived at the American Theatre.

Emerin Campbell, who terminated her engagement recently with The Cowboy and the Lady, has signed to support Augustus Cook in Sketch Napoleon, which he is doing in vaudeville.

Owing to the recent illness of Frederick Warde at Los Angeles, Cal., Wadsworth Harris was suddenly called upon to assume the role of Prospero in The Tempest, which he did with distinct success. Mr. Warde has now recovered from his illness and has opened a successful engagement in San Francisco.

Mr. and Mrs. Otis Skinner (Maud Durbin) were visitors at the Edwin Forrest Home on Jan. 29, and after dining with the old players there they invited their hosts to become their guests at the performance of Lazarre in Philadelphia.

A benefit for the orphans and destitute children in the care of the Missionary Sisters of the Sacred Heart will be held on the afternoon of Feb. 17 at the Harlem Opera House. Manager Coleman, of the American Theatre, has charge of the affair, and among those who will appear are Chauncey Olcott and company, The Village Postmaster company, Katie Barry, and others.

Charlotte Walker, leading woman for James K. Hackett, who owing to a severe cold was unable to appear at several performances last week, has recovered and is again playing her role in The Crisis. Miss Walker's place was taken by Devonda Mayo, who was very acceptable in the role of Virginia Carvel.

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THEATRES AND MUSIC HALLS.

Tony Pastor's.

The programme includes Cross Brothers and Belmont, Georgie Gardner and Joseph Maddern, Willis Hale and Frances, Hedges Hall and company, Bowman and Adelle, Hill and Whittaker, Dillon Brothers, Scott and Wilson, Fields and Wooley, Lew Wells, Wood and Ray, Dunedy and Cowan, Georgie O'Ramey, Brothers Ahern, Ralf Brothers, J. Warren Keane, the biograph and stereopticon.

Proctor's Fifth Avenue.

Garrett O'Magh is the attraction, with Minnie Seligman, William Bramwell, Gerald Griffin, George Leland, Florence Reed, Verner Clarges, and others in the cast. The olio embraces Conroy and Foley, Rice Brothers, Edwards and Ramsay, Hattie Curtis, Harry Brown, and the kalatechnoscope.

Proctor's Twenty-third Street.

Laura Biggar, in Wilmer and Vincent's sketch, A Thief in the Night, and Mr. and Mrs. Mark Murphy in Why Dooley Owns Off, head a bill that includes Lotz Sisters' ponies, Mullen and Corbett, Rooney Brothers and Mahoney, Ryan D. Drake, Odell and Kramer, Bennett and Young, Angel Dancing Troupe, Loring, Mr. and Mrs. Stuart Barrow, the Lyons, and the kalatechnoscope.

Proctor's 125th Street.

The stock company presents His Father's Boy, with Adelaide Keim, James R. Wilson, Julian Reed, Sol Aiken, Charles M. Seay, H. Dudley Hawley, Ada Lovick, Polly Rockwell, Maud Wilson and others in the cast. Hannah and Miller, Chisholm and Curtis, and the kalatechnoscope are on between the acts.

Proctor's Fifty-eighth Street.

Hearts Are Trumps, with the scenery and effects used last week at the Fifth Avenue, is the attraction, with Edna Archer-Crawford, Ned Howard Fowler, Laura Shore, Paul McAllister, Rosie Lee Lasties, Grace Huntington, A. F. Buchanan, Duncan Harris, William Cullington, James W. Castle and others in the cast. George Evans heads the olio.

Hurtig and Seaman's.

The bill is headed by Milton and Dolly Nobles and includes Robert Fulgora, Guyer and Dolly, the Bentons, John and Bertha Gleason, Three Murray Brothers, Vera King, Jager and Jager, and the vitagraph.

Circle.

The opening bill of the Circle Theatre, under the management of Percy G. Williams, includes Pauline Hall, Russell Brothers, George Fuller Golden, Eva Williams and Jac Tucker, the Nawalgs, Montrell Brothers Bard, Lew Hawkins, D'Alma's dogs and monkeys, and the vitagraph.

Weber and Fields'.

Twirly Whirly and The Stickiness of Gelatine are still running. The company is rehearsing a travesty on The Little Princess, now running at the Criterion Theatre.

THE BURLESQUE HOUSES.

DEWEY.—The Dainty Duchess and her suite are holding court here this week.

MINER'S BOWERY.—Bryant's Burlesquers furnish the entertainment.

LONDON.—The City Club holds the usual meetings.

OLYMPIC.—The Utopians are entertaining the Harlemites.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Stephen Grattan and Maud White headed the bill, presenting the funny sketch, Locked Out at Three A.M., written by Mrs. Evelyn Baker Harvier. Special and effective scenery by Joseph A. Physioc was used. The farce was well received, and laughter was almost continuous during its presentation. The stars were ably assisted by John Murray and John Pond. Charles E. Grapewin and Anna Chance were seen once more in The Awakening of Pipp, which is as good as ever. Papinta finished her second week in a blaze of glory. The Four Rianos kept the house in roars with their grotesque acrobatic sketch, in which the two men who impersonate monkeys were extremely successful. The fun and music of Waterbury Brothers and Tenny were highly appreciated. Colby and Way were warmly welcomed after a long absence, and their ventriloquial and dancing act won applause. O. K. Sato did some comedy juggling. E. J. Rice, the monologist, who was formerly one of the most popular box-office men in New York, made a decided hit with some stories, which he told in a manner that made them strike home with great force. Mr. Rice is a decided addition to the list of good entertainers. Avery and Hart gave a very clever and faithful copy of the methods of Williams and Walker. Others who pleased were the Horse-Shoe Trio in the sketch, His Colors Saved Him; Barry and Halvers, Mitchell and Love, George Stewart, Nellie V. Parker, and El Salto. Some excellent views were shown on the biograph.

TONY PASTOR'S.—The Three Lalliotts had first place on the bill and were quite successful with their music and comedy. Ethel Clarise played harp solos very effectively. The Adonis Trio made the hit of the bill in their very funny specialty, which contains a little of everything. The small Hebrew comedian was especially good, and the tricks introduced were novel and amusing. Annie Hart sprung a surprise by using a costume of the sort that was popular in the sixties and doing an old-fashioned song and dance called "She Wore a White Camelia." The pink satin suit, with green velvet trimmings, pink tights and green head dress was a hit all by itself, and Miss Hart's singing of the song brought down the house. Vernon, the ventriloquist, had several new and timely gags, and his act caused its accustomed hit. Kilgour and Murphy held their conversation with good results. Hayes and Hahn were successful in their efforts to entertain. The Dancing Howards proved themselves experts in vaudevillean work. Carley and Burke rattled off their gags in pleasing fashion. Others in the bill were Myers Sisters, the Kennedys, W. A. and Lottie Holmes, John and Clara Lynn, Diamond and Hess, and the vitagraph.

PROCTOR'S FIFTH AVENUE.—Hearts Are Trumps was presented for the first time by any stock company, Mr. Proctor having secured the exclusive use of it from the management of the Drury Lane Theatre, London. It was the most elaborate production of the season at this house, and was fully as good in every way as when it was first done in New York. The scenery was new and was painted especially for the production by Bradbury and Cunningham, with effects by Klingel Brothers and William Foley, the latter providing the special kalatechnoscope picture that is so important in the development of the plot. There were any number of supernumeraries who were well drilled, and the elaborate play moved with great smoothness, though it must have involved an immense amount of work on the part of everybody concerned. The hit of the production was made by Florence Reed, who gave an exceedingly clever performance of the difficult part of Maud St. Trevor. She has a good idea of the emotional accent and was especially good in the stable scene. Minnie Seligman was effective as Lady Winifred, and William Bramwell as Basil Gilmore made his usual hit. Paul McAllister as Bertie and George Friend as the Jewish money lender were exceptionally strong. Gerald Griffin played the serious role of Michael Wain. He displayed a splendid Yorkshire dialect and was genuinely moving in his pathos. Mr. Griffin shows marked improvement every week. Mrs. Eva Vincent, one of the cleverest character actresses we have, was very amusing as an old lady of title with a taste for gambling. Laura Shore as the heroine played with much sympathy and scored a decided success. Grace Huntington was good as the accomplice of the villain. There are thirty-six characters in the play and they were all well handled by Ada Lovick, Maud Wilson, Mrs. Erskine, Loretta Healy, Ethel Wright, Ethel Vain, Jessie Brown, George Edwin Bryant, Verner Clarges, John Westley, William Cullington, Julian Reed and others. Hannah and Miller made the hit of the olio. Others were Lotto and Dello, the Marvelous Hoopers, Dorothy Keller, Toledo, J. Warren Keane, and the kalatechnoscope.

PROCTOR'S TWENTY-THIRD STREET.—"You'd hardly believe some of these stories, ladies and gentlemen, but I assure you they are all positively true," said James J. Corbett as an introduction to his monologue last week. Then "Truthful James" told the good old yarn of the "pulling stove and the rumbling box," and said it happened right in his own home in San Francisco, and that the wise sayings in the story were used by his father. Corbett proved a good drawing card, and on several occasions was forced to make a speech to the folks upstairs, who wanted to understand his position on the other line of business he follows when he is not talking for a living. The Colleris Midgets gave a very pleasing little entertainment. They are very versatile and can sing, dance, walk the wire and do gymnastic stunts. Watson, Hutchings and Edwards kept the audience convulsed in The Vaudeville Agent. Charming Winona Winters, assisted by Banks, made a big hit in a series of songs and imitations. Bingham's Grocery is a good vaudeville act. Edwards and Ramsay had a good line of sidewalk conversation. The Six Blacklirds scored heavily with their coon songs and dialogue. Others were Professor Park's dogs, Parsons Sisters, Mitt and Mandie Wood, the Chamberlins, Hubert De Vesu, and the kalatechnoscope.

PROCTOR'S FIFTY-EIGHTH STREET.—The stock company produced Garrett O'Magh to large and enthusiastic audiences. Ann Lee Willard played the title-role excellently and was frequently applauded. Edna Archer-Crawford also pleased greatly with her clever impersonation of Eileen Nagle, the heroine. Ivah M. Wills returned to this section and was given a cordial reception. Other new people in the cast were Claude H. Cooper, John McVeas, John Keenan, Robert Hall, Robert Bicknell, Rhea Clemens, May Benson, Lorle Eddinger, and Susie Corrigan. The vaudeville programme included Manning and Du Crow, one-legged gymnasts, who performed some remarkable feats on horizontal bars; Francis Le Page, who pleased greatly with his marvelous jumping, and the kalatechnoscope.

PROCTOR'S 125TH STREET.—The Bells of Haslemere was excellently done by the stock company. The scenery and effects were especially good. Adelaide Keim was a heroine who enlisted sympathy and James R. Wilson was effective as Captain Vere. Hits were scored by Charles M. Seay, Sol Aiken, Cecylle Mayer, Duncan Harris and others. The olio included Bettina Gerard, who was well received; Emma Cottrelly, and the Proctor living art studies.

HUBTIG AND SEAMON'S.—Ellita Proctor Otis was the feature of the bill and her reception was very cordial. She introduced her monologue, which seems to have lost none of its popularity and won hearty applause. Merville, Booth and Elmore appeared in The Two Juliets, the amusing complications of which were well brought out and pleased immensely. Genaro and Bailly offered the laughable skit, The Victim of Circumstances, which with their clever singing and vigorous dancing was acceptable. Prevost and Prevost succeeded in extracting an unlimited amount of fun from their pranks in A Turkish Bath. Bruno and Russell made a decided hit. They have a lively act which meets with approval from the start. Hal Stephens was seen in a number of impersonations of well-known stage favorites. His work is very neat and clever and received a deserved share of the applause. Louise Brehany won instant favor. Her singing and appearance left a very favorable impression. Alburtus and Millar were very good in their exhibition of club juggling. The vitagraph with new films was also on the bill.

WEBER AND FIELDS'.—The good-natured fun and tuneful melodies of Twirly Whirly and the travesty work of the talented members of the company in The Stickiness of Gelatine served to keep capacity houses well amused and interested. The entertainment here is one of the sights of the town which no visitor can afford to miss.

The Burlesque Houses.

DEWEY.—Bob Manchester's Creolian Belles gave an unusually bright and entertaining performance last week, which met with the cordial approval of crowded houses. The bill opened with a skit called Mr. Manson Outdone, in which the entire company appeared. A big hit was made with the song, "Down in Lover's Roost," though the encore verses were rather questionable. Bob Van Osten and Charles Kelly were the chief funmakers. The olio embraced the Mayo Sisters, the Gladstone, Kelly and Adams, Collins and North, and Manning and De Forest in their already funny act. Harvey Parker, the wrestler, met all comers, and the entertainment closed with a travesty called Nature.

MINER'S BOWERY.—The Tiger Lilies, with Jodi Mannon, who has gone into funny of late as a pugilist, as an extra attraction, drew big houses. Tuesday.—Large audiences greeted the Transatlantic Burlesquers. Hits were made by the Dunbar Sisters, McDonell and Watson, and others.

OLYMPIC.—Fred Irwin's Majestics pleased good audiences.

GRAU MAKES A STATEMENT.

In view of the absolute certainty that Adelina Patti will tour next season under Robert Grau's direction, and as there have been persistent rumors that Mr. Grau will give up his very successful vaudeville business, a MIRROR representative called on him yesterday and received the following statement:

"I have at this time no intention or inclination to abandon my vaudeville work, because of any other plans, and though the tours of Patti, Yvette Guilbert, Lois Fuller, and others will require much of my attention, I am now in direct communication with Marcus R. Mayer and Strousberg, whose valuable services I have practically arranged for; and when these negotiations are completed the clients of the Adelina Patti administration will be entirely separated from my vaudeville bureau.

"I wish THE MIRROR would say for me that if at any time I should find it necessary to retire from the vaudeville field, I will officially notify my clients of the fact through the columns of THE MIRROR and by personal message. I feel that I owe much to vaudeville, and as long as I possibly can do justice to those whose interests have been confided to me, I shall be reluctant to retire from a business that has been both lucrative and pleasant in its results. Of course, I shall travel with Madame Patti on her tour, but this should facilitate my other business ventures, and to this end I have been assured by many vaudeville managers that they will endeavor to make all the bookings for next season for my artists before Aug. 1. It is my intention between now and then to make a personal visit to each of these managers for the sole purpose of making the bookings for my vaudeville clients for the season of 1903-04."

JAMES RICHMOND GLENROY.

Above is a picture of "the Man with the Green Gloves," otherwise known as James Richmond Glenroy. Mr. Glenroy is in the laugh business. He manufactures and delivers his own goods and has built up a highly successful trade with such enterprising retailers as Keith, Pastor, Proctor, Shea, and other well-known purveyors.

Mr. Glenroy has a reputation for always having a fresh stock on hand, and he never allows his material to grow stale. He is one of the leaders in laugh-making circles in America and has often been the victim of petty thieves, who "annex" without his permission some of his new patterns as soon as they come from the factory. Mr. Glenroy devotes his entire attention to his business and looks after all the details in person. He delivers his wares in original packages, with his trade-mark, a round, good-natured face, and a pair of emerald-colored gloves neatly folded, stamped on each and every one. He wishes to warn the trade in general against frauds and imitations, that bear a slight external resemblance to the original, but lack the snap and bounce that are characteristic of his products.

He is now preparing an assortment for the Spring trade that have all the latest improvements. They are warranted to "make good" and relieve that tired feeling. Mr. Glenroy has a lot of advance orders booked and hopes for a very successful season.

YALE STUDENTS LEARN IRISH JIGS.

The students at Yale College will be able to make a living in vaudeville after graduation, if the plans of William C. Anderson, the instructor in gymnastics, are carried out. Mr. Anderson intends to make the dancing of Irish jigs and reels part of the regular course in the gymnasium. The idea is to help the boys to acquire a graceful carriage and ability to balance on the feet and regulate the shifting of the weight of the body easily. The ordinary Irish jig will be taught first, followed by the "lilt," a dance full of lively leaping. Next in order will be buck and wing dancing and the acrobatic dance, as done by elastic comedians. If Fred Stone ever gets tired of playing the Scarecrow in The Wizard of Oz there should be a splendid chance for him to join the faculty of Yale. He could have a card engraved, reading "Professor Frederick Stone, T.R.T.L.A.D." (The Real Thing in Acrobatic Danceology.)

AL. G. FIELD'S PLANS.

Everhardt, the "hoopologist," and European agent for Al. G. Field, cables from Berlin that he has signed another foreign novelty act for the Al. G. Field Greater Minstrels for the season of 1903-04, which makes three big European acts already under contract to Mr. Field for next season. Always liberal, Mr. Field has decided to expend a larger amount than ever before on his enterprise for the coming season, and as a consequence what Mr. Field claims will be the best equipped and largest minstrel organization that has ever toured the country will be the result of his enterprise. While the roster is not yet ready for publication, enough is known to prophesy that the names will embrace some genuine surprises. The time for next season is already booked almost solid, and had Mr. Field two nights for every one in the season he would have no trouble in filling the time to excellent advantage.

J. A. MURPHY AND ELOISE WILLARD.

J. A. Murphy and Eloise Willard, who appear in the above picture, will be recognized as the couple who have done so much toward making Doughnuts a laughable commodity. They are at present appearing in the Eastern vaudeville houses in their latest edition of "conventional oddities." Mr. Murphy still convulses his hearers with his old trade-mark, his "definition of a revise," in which he is credited with making the "funniest word in the English language." Miss Willard possesses a voice which for sweetness of tone is seldom equaled, and she interpolates several songs in effective style.

HOUDINI IN HOLLAND.

AMSTERDAM, HOLLAND, Jan. 7.

I arrived here from London this morning after a very stormy voyage, and was well pleased to be on land once more. I spent Christmas week in London, and Christmas night, at 11 Kapple Street, the American performers had a Christmas tree. While several of the Americans in London were not present, telegrams were received from Smith and Dervita, Barton and Ashley, Manhattan Quartette, Mike Whalley, Harrison, James Reed, J. Manning, H. Yost and Blanche Sloan. Father Christmas was represented by Father Jerry Hart, and Miss Christmas by Madame Houdini. Everybody received presents, and the following performers rallied around the Christmas tree until the milkman had retired: Falke and Semon, Jerry Hart and Lee, Polk and Kellina, Gotham Quartette, Palardo, Miss Kellina Maguire, Toby Fernandez and Mrs. Fernandez, Leo B. Schlom, Stillwell, Thurston, Clarence Robinson, Hugh Fay, Bill Manning, May Maude Duncan, Rose Eaton, Emma Pollock, Jennie Jacobs, Special Melter and his Old Dutch, and Mr. and Mrs. Harry Houdini.

Falke and Semon open in Bradford, Palardo will be in America ere this letter will be published. He has had a remarkable success for a minute and is booked to return to the principal music halls in England, also two months in Madrid. Everhardt, who is billed to open in the Central Theatre, Leipzig, has been made a present of a fine typewriter by a certain firm, who have made special letter heads, also a few "brownies," so that he can decorate his letters with "brownies" rolling hoops.

During my three months' stay in England I found all the American acts doing very well, and a great many are booked in London shortly. George Fuller Golden is announced to open at the Palace Theatre. C. Kindermann has booked a great many acts for South America, among which are Mlle. Langier, Francis King, magician; Dietrich Ulps, comedian; Sisters Blanche, trapeze Queens; Mornio, champion juggler, and the Le Roualn Troupe of dancers.

News has reached Germany that twenty ballet girls have been arrested in Madrid for breaking contracts at the Theatre Liest, in Barcelona. They had planned to flee to Oporto, but the manager managed to have them all arrested in Madrid, and all were brought back as prisoners. Princess Chimay's husband, Rigo, has had his valet arrested for theft. The valet claims that he found the diamond cuff-buttons, and Rigo simply had him arrested for spite. The police have remanded the valet and have ordered his house to be searched.

Northen Smith is the feature in Amsterdam, with Circus Carré, but closes his engagement shortly, and Maximilian with his trained elephant show will take his place. The Pantages are in Copenhagen, doing very nicely. Billy Capell, who is in America at the present time, has lost her mother, who died last week. John Trannell, the well-known acrobat, died Dec. 18.

The Artisten Loge had their first general meeting and for the past year the books show a grand success all around. It was shown that the performers have won every suit that they have fought. The Lodge lawyer, Herr Dr. Ekkony, has answered 500 artists and given them legal advice. He has had thirty-five cases to fight in court, and has won every one. The Lodge has loaned to members 14,000 marks and now in the treasury there are 75,157 marks, which is a wonderful bank account. Should this German Lodge, or Artisten Verein, as it is called, ever be a failure, according to my idea, no set of artists will ever be able to have a successful organization.

This I. A. L. is run on sound business principles, and there must be close to 1,600 members. In the history of the show business in Europe there has never been a performers' society as strong or as prosperous as the Intern. Artist Lodge.

Count Newsky, manager of the Newsky Troupe of dancers, who also has several Girl with the Golden Hair acts, opens at the Empire Theatre, London, with his number one Girl, who at the present time is here in Amsterdam, at the Rembrandt Theatre.

Things have been very good, considering that this is the time of the year when folks are buying presents. As all Continental theatres change programme to-morrow, in my next letter I will send the new programmes. Kindest regards. HARRY HOUDINI.

MINSTRELS IN CAR FIRE.

The Quinlan and Wall Minstrel company had a narrow escape a few nights ago, when the sleeping-car in which they were caught fire from an overturned oil stove. The train was in motion when the fire started and by the time it was stopped the flames had gained great headway, so that the performers had to get out in a hurry. Some of them lost everything but their pajamas, and some of the musicians lost valuable instruments. Joe Burns lost $137, a watch and chain, a diamond locket and cuff buttons, two suits of clothes and an overcoat. Several contracts and papers belonging to the firm were burned, but no lives were lost.

MUSIC PIRACY IN ENGLAND.

Music publishers in England are very much exercised over the working of the law against piracy. The police have raided the establishments of the pirates and have seized large quantities of music, but a decision by a Justice of the High Court prevented the police from destroying it until the offending parties had been summoned to court. They have a new music copyright law in England, which is supposed to protect the legitimate publishers, but the construction put upon the law by this learned judge interferes with the outing out of swift justice to the pirates.

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

ANNA S. RICHARDSON

AUTHOR OF.... *Lillian Burkhart's Biggest Success,*

A STRENUOUS DAISY.

The hit of the bill at the Orpheum, Brooklyn, last week.

"By all means the feature of the Orpheum show this week."—BROOKLYN EAGLE. "The best sketch she has given us in her vaudeville career"—CHICOT.

"She was kept bowing and smiling several minutes in response to the thunderous plaudits of the delighted spectators."—BROOKLYN CITIZEN.

Address care of MIRROR.

RADIANT

FLORENCE BINDLEY

THE GIRL WITH THE DIAMOND DRESS,

Scores a Triumph at the Chicago Opera House, 3 Theatre Parties Tendered Her in One Week.

January 27—200 Members of the Ketchum Bowling Club.
January 28—65 Members of the Board of Trade.
January 30—80 Members of the Chicago Fishing and Anglers' Club.

Messrs. Kohl and Castle said, "Miss Bindley, you have a great act and you are a Box Office Winner." Mr. Martin Beck says, "Your new act is immense."

TIME ALL FILLED TO MAY 25th.

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MINISTER'S WIFE QUITS STAGE.

Mrs. C. S. Brown, the wife of the Rev. C. S. Brown, of the Protestant Episcopal Mission in Brooklyn, whose debut as a vocalist at the Brooklyn Orpheum last week was accompanied by a great flourish of trumpets and much newspaper notoriety, has decided to retire to the home and the duties left she left to shine in the glare of the footlights and criticism.

Mrs. Brown's husband had a salary of $1,200 a year, and his wife made up her mind to sing in vaudeville so as to increase the family income and enable them to give their little son a proper education. She had no difficulty in securing an opening with Percy G. Williams, who offered her an quick for one week's work, as her husband could make in three months. She accepted, and Mr. Williams' press agent kept the public fully informed concerning Mrs. Brown's history and thoughts for many days before the opening. During the past week the dignitaries of the church to which Mr. Brown belongs decided to give him a raise of $400 a year, and it is supposed that the condition was that Mrs. Brown should cease from appearing in the theatres, as she has announced that she will go back to the quiet life and leave the stage to take care of itself.

In an interview the other day she was good enough to say that all the stage folk she had met were extremely nice and refined. Lillian Burkhart was her dressing-room neighbor last week in Brooklyn, so her first impressions must have been very pleasing.

VALERIE BERGERE'S NEW SKETCH.

A playette called Jimmie's Experiment, by Ray Fairchild, received its first production on Sunday night, Feb. 1, at Hyde and Behman's Theatre, Brooklyn, by Valerie Bergere and company. Miss Bergere scored heavily as Katherine Walcott, an up-to-date, slangy society girl. The heading scenes, the rice speech and the scene at the telephone won hearty applause. Miss Bergere's gowns were magnificent. Moulton Johnstone and Belle Stoddard gave fine support. Hyde and Behman booked the playette at once for week of April 27.

OPENING OF THE CIRCLE THEATRE.

The Circle Theatre, at Broadway and Sixtieth Street, was opened yesterday by Percy G. Williams, of Brooklyn, with a big bill of favorite vaudevillians. A full account of the event will appear in next week's Mirror.

VAUDEVILLE JOTTINGS.

The Broadway Quartette is making [illegible] with Quigley and Wall's Minstrels, closing their ballads in the first part and closing the olio.

Ernest Hogan, the colored comedian, has filed a voluntary petition in bankruptcy. His liabilities are $6,226.57 and his assets $250. The principal creditor is his partner, Mrs. Louise Courtney, of Bowling Green, Ky.

Wilbert Lang, the cat artist, who succeeded in almost the hardest and most hazardous of all operations, which took place in Brooklyn last Monday, expects to be able to resume his work within the next two weeks.

J. Royer West and Ida Van Siclen have remodeled their dainty little musical sketch, One Summer Day, in such an entire way that it is now far better than ever. Many new pieces of music have been introduced, and in speaking a most pleasing impression everywhere they play.

One of the best specialty acts now playing in connection with the circuit run by Fiat of Lewis Sternad and his associates, with the Crane Byron Stock Co., Chadwick Trio, the singing of Lena Wright, a positive act, while her lovely looks deserve lots of favorable comment. One of the features of the act is the introduction of different songs, which gives her not a decidedly original turn.

Sam Goldman, who is with Al. G. Field's Minstrels, is known as the Foster Case. He is doing an artistic dancing specialty with Tony Hyde that is one of the features of the bill.

Buckley and Buckley were engaged to replace Rice and Cady, with Fiddle-Dee-Dee, but the differences between Manager Shea and Rice and Cady have been adjusted. Buckley and Buckley will remain with the co., however, as a special feature, doing their musical specialty.

Raymond Johnson, of Cole and Johnson, was the subject of a interesting article in one of the leading New York papers recently. He has had quite an interesting career.

The stranger on which Lole Fuller arrived was delayed, so that she was unable to open her engagement until Monday evening of last week at Hyde and Behman's, Brooklyn. She has been retained for a second week.

Edward Lang and Charles H. Harris have dissolved their connection with the Gotham Quartette and will arrive in New York from London at the end of this week. They will produce a novelty called Princess Pluck, written by Alfred J. Morris, one of the most prominent authors in London, with music by Walter J. Tilbury. Special scenery and costumes and novel electrical effects will be used. The team will be known as Edward Lang and co.

Joseph Totten and Leslie Bingham have opened a 12x engagement in their new sketch, Her Dummy Love, by Joseph Totten, and are doing a lot of Sunday night work. This week they are at Poli's, New Haven.

Nelson Downs, the coin manipulator, and a Pressmanpolo have discovered and are working a new system at roulette, by which they have succeeded in winning 70,000 francs at the Rue, and as the laws of Belgium will not allow their trying their new system there they have gone to Monte Carlo, where they intend breaking the bank.

The Redmond Story, made up of the Russell Brothers, James Thornton, Conroy Fyffe and Leslie Berry, has new material, Reuben and Rose Fitzpatrick, Salisbury and Flemmings, and Mr. Flora Worthington and Frances Nelson, and Mr. and Mrs. Frank Odell have thirty-eight weeks booked solid for next season. The co. will play nearly all their dates in the East. St. Louis will be the extreme Western limit of the tour.

Margaret Hubbard Ayer, who made a hit at Mrs. Osborn's Playhouse singing French songs, has decided to go into vaudeville. She made her first appearance in this line of work at the New York on Sunday evening last.

William Friend, who has been out of vaudeville for two seasons, returned on Sunday last and presented Mr. Brown's Burglar at Proctor's 125th Street. He was assisted by Thalo Megrave, a pretty and clever girl.

Harry W. De Long, Beaus Dainty, and Little Dorothy, who have this season been playing exclusively under the management of Chicago and New York bureaus throughout the West, in club and society work, have canceled their contracts and will devote their time to vaudeville exclusively in the future. They recently produced two comedy sketches, Grandfather's Birthday and Old Homespun, at Chase's Empire, Cleveland, O., making hits with both. Little Dorothy, four and a half years old, played prominent parts and proved herself a clever little comedienne. They are being booked as the De Long-Dainty co over the leading circuits.

Harry Thomson is very busy playing clubs and Sunday concerts. He will soon return to vaudeville to fill dates already booked.

The Hengler Sisters, May and Flora, are playing a short special and successful engagement at the Alhambra, London, at the conclusion of which they will run over to Paris, Nice, and Monte Carlo for a brief vacation. They will sail for New York at the end of March.

Mr. and Mrs. Harry Thorne were obliged to cancel the past two weeks at Detroit and Rochester, in consequence of Mrs. Thorne's having contracted a heavy cold while at Columbus, O. J. H. Moore released them and offered later time in place of the dates canceled. Mrs. Thorne is slowly recovering and the co. will resume on the Poli circuit Feb. 16. They will follow with the Keith circuit, Portland, Me., Pastor's, and Hurtig and Seamon's, Orpheum, Brooklyn, and Bon Ton, Jersey City, twelve weeks in all to fill before the season closes.

The many friends of Mary Hampton will be pleased to hear that she has made a genuine success of her vaudeville venture in The Melodrama, by Edmund Day.

After a complete rest of fourteen weeks Francesca Redding will resume her vaudeville dates, opening Feb. 9 at the Olympic, Chicago, in The Duchess of Devonshire. Miss Redding will be accompanied by Myles McCarthy.

David Manley has left the Mildred Holland co. and has returned to Boston to join Henry Alexander, with whom he is to appear in vaudeville. They will present an original singing and comedy sketch written by Mr. Alexander, entitled The Ghost of Hamlet. They are now rehearsing the sketch and already have some excellent bookings. The team will be known as Alexander and Manley.

Harry and Sadie Fields have been very successful in melodrama and are considering some good offers to go to England. They will play vaudeville dates during the coming Spring and Summer.

Walter Stetson and co., assisted by Anna Marvel, will commence playing return engagements over the New England circuit on Feb. 23, when they open at Shubert Square Theatre, Boston, with Lowell and Salem to follow. Weeks of Feb. 16 they play the New Bijou, Baltimore, Md., and week of 23 the Orpheum, Brooklyn, N. Y. (return date).

Victor Moore and Pearl Hall have very successful with Chimmy Yung Lee, at Proctor's, 58th Street, Newark, N. J., week of Feb. 2. They were the special feature in the bill. This date is being filled very nicely.

Henry Lee, who has been in Australia for almost two years, returned to New York last week. He will open at the Bowdoin Square on March 2, presenting an improved version of his entertainment. "Great Men, Poet and Peasant."

Frank Stevens and Rose Adele, who have recovered sufficiently, are booked up to June 1. Last week they played Chase, Baltimore, Md., in thoughts of the Hereafter, and this week are at Keith's Union Square.

Edwin Holt and Nate Rands will make their debut in vaudeville at the Empire Theatre, Hoboken, N. J., Feb. 16, presenting for the first time in vaudeville a new sketch by Alice M. Ives and John Hanson, entitled A Happy Call Accidentally. Mr. Holt has just closed with Stuart Robson and Miss Rands is well known throughout the West as a favorite member of the Jessie Bell and other stock cos.

Harry B. Mason has been re-engaged as press agent for Campbell Haviland Shows for the coming season.

One of the hits of the Sunday night concerts at the New York Theatre has been made by Josephine Sabel. With the assistance of Little Blake, she has revived the act which she used to do with Cecelia Loftus, and has been another one of the biggest successes at her command.

Howell and Willis have played five Sunday night concerts while on the Keith circuit. Manager Hoey has booked them at the Amphion and one at the New York.

Mr. and Mrs. James P. Lee closed with The Deluge at Mrs. Dudley on Feb. 7 and opened on Feb. 9 at the Howard, Boston, for four weeks.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates and to advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

ALDRICH, CHARLES T.—Newcastle-on-Tyne, Eng.—Indefinite.
Allen—A. and R., Bangor 9-14.
Alvarado and Hilke—Howard, Boston, 9-14.
Alexander, George E.—Poli's, Bridgeport, 9-14.
Allen, Phyllis—O. H., Chicago, 9-14.
Andersons, Brothers—Columbia, Cincinnati, 9-14.
Antonio, Carlillo—Casto, Fall River, 9-14.
Arbo—Arch St. Museum, Phila., 9-14.
Armstrong, Sir, and Maude—Haymarket, Chicago, 9-14.
Armour, Lovejoy—Grand, Pittsburg, 9-14.
Armstrong and Connelly—Haymarket, Chicago, 9-14.
Arabs and Wagon—Orpheum, New Orleans, 16-21.
Aurora, The—Proctor's, Albany, 9-14.
Auz, Mlle.—Columbia, Cincinnati, 9-14.
Avery and Hart—Keith's, Providence, 9-14.
Baby Lane—Haymarket, Chicago, 9-14.
Baggley, Charles—Grand, Pittsburg, 9-14.
Bailey and Madison—Toledo, 9-14.
Baker and Lynn—Park, Worcester, 9-14.
Ballantine, Will—Avenue, Pittsburg, 9-14.
Ballantine's Bees—Avenue, Pittsburg, 9-14.
Barnes, Fred, and Co.—Shea's, Buffalo, 9-14.
Barnes, Scott—Family, Portland, 9-14.
Barr and Boston—Haymarket, Chicago, 9-14.
Barrows-Lancaster Co.—H. and R., Brooklyn, 9-14.
Barry and Halvers—Empire, Hoboken, 9-14.
Barth, and Adler—Hyde, Birmingham, Eng., 9-14.
Bartlett, August, 16-21.
Barton and Wagner—Proctor's, Albany, 9-14.
Bassett and Parker—O. H., Chicago, 9-14. Empire, Cleveland, 16-21.
BATCHELOR, VALERIE, AND CO.—Casto, Lawrence, 9-14.
Bauach, Mlle.—Haymarket, Chicago, 9-14.
Bayd and Shaw—Keith's, Providence, 9-14.
Bellclair, Frank—Haymarket, Chicago, 9-14.
Bellclair, Florence—New Orleans, 9-14. San Francisco, 16-21.
Bellman, J. W.—Howard, Boston, 9-14.
Bemus, Edna and Edna—Shea's, Toronto, 9-14.
Bennett, Katherine—Shea's, Buffalo, 9-14.
Bernard and Revere—Orpheum, Brooklyn, 9-14.
Bernard and Scanlon—Empire, Cleveland, 9-14. Chase's, Washington, 16-21.
Berrens, Leila—Bijou, Richmond, 9-14.
Berthon Family—Shea's, Buffalo, 9-14.
Bertram Class—O. H., Chicago, 9-14.
Bertram Sisters—Family, Syracuse, 9-14.
Bevan and Flynn—Columbia, St. Louis, 9-14.
Bevan and Flynn—Orpheum, Brooklyn, 9-14.
Bevan, Artie—Empire, Providence, 9-14.
Bevins, Zoe, 16-21.
Bigelow's Dogs—Grand, Chicago, 9-14.
BIRNBAUM, EMILIANI—Chase's, Washington, 9-14. Orpheum, New Orleans, 16-28.
Bonham, Gertie—Bijou, Richmond, 9-14.
Bonn, Florence—Hartford, 9-14.
Cahill, William—Proctor's, Newark, 9-14.
Caldwell, Ann—Avenue, Pittsburg, 9-14.
Cameron, Nellie—Bowdoin Square Museum, Boston, 9-14.
Campbell—Sinclair Sq. Museum, Boston, 9-14.
Campbell and Carlingo—H. and R., Brooklyn, 9-14.
Capitaine, Alexis—Shea's, Toronto, 9-14.
Carleton and Terry—Shea's, Buffalo, 9-14.
Carle, Elsie—Arch St. Museum, Phila., 9-14.
Carman Sisters—Bastable, Syracuse, 9-14.
Caron and Herbert—Keith's, Boston, 9-14.
Carr, George, Haymarket, London, Jan.—Indefinite.
Carey and Bates—Chase's, Washington, 9-14.
Carleville and Howell—Proctor's, Albany, 9-14.
CLARKE, WILFRED, AND CO.—Avenue, Pittsburg, 9-14. Dixie, Scranton, 16-21.
Clayton, Jenkins and Jasper—Hippodrome, London, 9-April 4.
Clement, Clay, and Co.—Shea's, Toronto, 9-14.
Clifford, Billy—H. and R., Brooklyn, 16-21.
Clifford, Minnie—Nickelodeon, Boston, 9-14.
Cline, Maggie—Casto, Fall River, 9-14.
Coley and Way—Keith's, Boston, 9-14.
COLLE AND JOHNSON—Orpheum, San Francisco, 9-16. Orpheum, Los Angeles, 16, March 8.
Colbert's Midgets—Proctor's, Newark, 9-14.
Collins and Hart—Orpheum, Los Angeles, 8-21.
Collins and Reynolds—Casto, Fall River, 9-14. Casto, Lowell, 16-21.
Cook and Dow—Park, Youngstown, 9-14.
Corrigan, Emmett, and Co.—Haymarket, Chicago, 9-14.
Crane Brothers—Keith's, Boston, 16-21.
Crane, Lawrence—Avenue, Pittsburg, 9-14.
Crawford and Duff—Arch Street Museum, Phila., 9-14.
CRESSY, WILL, AND DAYNE, BLANCHE—Orph., Kansas City, 9-14. Orph., Omaha, 16-21.
Cunningham and Lack—A. and R., Boston, 9-14.
Cutting Sisters—A. and R., Boston, 9-14.
Dale, Musical—Grand, Indianapolis, 9-14.
Dandy, Jess—Bastable, Syracuse, 9-14. Empire, Cleveland, 16-21.
D'Arville Sisters—Avenue, Detroit, 9-14.
DAVIS AND MACAULEY—Bon Ton, Jersey City, 9-14. Orph., Brooklyn, 16-21.
Davis, William Cahill—Proctor's, Newark, 9-14.
Day, Geo. W.—Columbia, Cincinnati, 9-14.
D'Eston, Valerie—A. and R., Boston, 9-14.
Dragons, Three—Shoedy's, New Bedford, 9-14.
De Bee, Mona—Bowdoin Sq. Museum, Boston, 9-14.
De Forests, The—Orph., Kansas City, 9-14.
De Grass, The—A. and R., Boston, 9-14.
Delhanna, The—O. and R., Boston, 9-14.
Delmore Sisters—Orph., Brooklyn, 9-14.
De Lacy Troupe—Haymarket, Chicago, 9-16.
De Mutin, The—Star, Hamilton, Can., 9-14.
Devenda and Dixon—Orph., San Francisco, 9-16.
De Rue Brothers' Merry Co.—Monroe, N. Y., 9-11. Chester 12-14.
Dexters, The—Nickelodeon, Boston, 9-14.
Diamond and Hoon—Casto, Fall River, 9-14.
Dixon, Bowers and Dixon—Nelson, Springfield, Mass., 9-14.
Diaze—Wilhelm Theatre, Danzig, Ger., 1-28.
DOLAN AND LENHARR—Family, Portland, 9-14.
Donahue and Nichols—Temple, Detroit, 9-14.
Dooley, James Francis—Saginaw, Mich., 9-14. Toledo 16-21.
Downs, T. Nelson—Central Variete, Chemnitz, Ger., 1-15. Mollinis, Hanover, 16-21.
Dresser, Louise—Shea's, Buffalo, 9-14.
Drummer Quartette—Arcade, Toledo, 9-14.
Dublin-Redcay Troupe—Columbia, St. Louis, 9-14.
Duncan, A. O.—Columbia, St. Louis, 9-14. O. H., Chicago, 16-21.
Dunn, Arthur, and Jennie—Keith's, Providence, 9-14.
Duryea, May, and Co.—Poli's, Bridgeport, 9-14.
Eckert and Berg—Hopkins', Louisville, 16-21.
Eldora and Norton—Keith's, Boston, 9-14.
Eldridge, Fred—Academy, Pittsburg, 9-14. Orph., Brooklyn, 16-21.
ELINGERE SISTERS—Orph., Los Angeles, Jan. 26-14. Orph., Kansas City, 16-21.
Ellsworth and Burt—Trocadero, Phila., 9-14.
Ellsworth, Marion and Grace—Park, Worcester, 9-14.
Ellsworth, Mr. and Mrs. Harry—Park, Worcester, 9-14.
Elton, Sam—Olympic, Chicago, 9-14.
Empire Show—Jersey City, 9-14.
Engstrom Sisters—Howard, Boston, 9-14.
Eretto Troupe—Park, Worcester, 9-14.
Esmonde, Mr. and Mrs.—Duquesne, Pittsburg, 9-14.
Ethardo, Naomi—Keith's, Phila., 9-14. Keith's, Boston, 16-21.
Evans, Lizzie, and Co.—Columbia, Cincinnati, 9-14. Detroit, 16-21.
Faddette Orchestra—Empire, Hoboken, 9-14. Temple, Detroit, 16-21.
Falardo—Avenue, Pittsburg, 9-14.
Falkner, Mr. and Mrs. F.—Proctor's, Newark, 9-14.
Farrell and Furey—Keith's, Providence, 9-14.
Felix and Barry—Shea's, Buffalo, 9-14.
Fenzella, Two—Empire, Hoboken, 9-14.
Fields and Hanson—O. H., Chicago, 9-14.
Fields and Ward—Orph., Los Angeles, 2-14.
Fields, W. C.—Keith's, Providence, 9-14. Keith's, Boston, 16-21.
FILSON AND ERROL—Orph., Los Angeles, 9-21.
Fisher and Carroll—Chase's, Washington, 9-14.
FISHER, MR. AND MRS. FRANKIE—Casto, Lowell, 9-14. Mechanics' Hall, Salem, 16-21.
Fiske and McDonough—Duquesne, Pittsburg, 9-14.
Fitzgibbon-McCoy Trio—Bijou, Richmond, 9-14. Chase's, Washington, 16-21.
Flemen—A. and R., Boston, 9-14.
Floral Brothers—Cook, Rochester, 9-14.
Florede, Nellie, and Co.—Avenue, Detroit, 9-14.
Flynn, Joe—H. and R., Brooklyn, 9-14.
Foley Trio—H. and R., Brooklyn, 9-14.
Fonspanda, Hassan—A. and R., Boston, 9-14.
Forrest, Bessie—Columbia, St. Louis, 9-14.
Fox, Hans—Park, Youngstown, 9-14.
Fox, Will H.—Shoedy's, New Bedford, 9-14.
Foy and Clarke—Grand, Indianapolis, 9-14.
Frescelli and Lewis—Empire, Hoboken, 9-14.
Fuller, Lole—H. and R., Brooklyn, 9-14. Auditorium, Baltimore, 16-21.
Gallando—Keith's, Phila., 9-14.
Gamgans, The—Orph., Kansas City, 9-14.
Gannon, Jennings—Keith's, Boston, 9-14.
Gavin, Harvey—Arch St. Museum, Phila., 9-14.
Geezer and Chadwick—Buckley, Louisville, 9-14.
German, Fred—Arch St. Museum, Phila., 9-14.
Gillette's Dogs—Cook, Rochester, 9-14.
Girard and Gardner—Columbia, St. Louis, 9-14.
Gladstone, Lotta—Empire, Cleveland, 9-14.
Glenroy, James Richmond—Keith's, Providence, 9-14. Keith's, Phila., 16-21.
Glisserettis, Six—Temple, Detroit, 9-14.
Goblin Girls—Howard, Boston, 9-14.
Godfrey and Henrietta—Keith's, Providence, 9-14.
GODFREY, HAL, AND CO.—Shea's, Buffalo, 16-21.
Godfrey, Master—Keith's, Boston, 9-14.
Goggin and Davis—Keith's, Phila., 9-14.
Golden Gate Quintette—Casto, Fall River, 9-14.
Gould, Billy—Keith's, Phila., 9-14.
Grant and Grant—Park, Worcester, 9-14.
Grant, Burt—Olympic, Chicago, 9-14.
Grant, Sidney—Keith's, Providence, 9-14.
Grattan, Stephen, and Co.—Keith's, Providence, 16-21.
Green and Hanlon—Arch St. Museum, Phila., 9-14.
Guise, Dick and Belle—Columbia, St. Louis, 9-14.
Hacker and Lester—Poli's, Waterbury, 9-14.
Hampton, Mary, and Co.—Park, Worcester, 9-14.
Hanan and Kearney—A. and R., Boston, 9-14.
Harding and Ah Sid—Shea's, Toronto, 9-14.
Harmony Four—Olympic, Chicago, 9-14.
Harriott, O. H., Chicago, 9-14.
Harrell, Lucy—Columbia, Cincinnati, 16-21.
Hayes and Healy—Park, Youngstown, 9-14.
Hayes and Sutter—Orph., Brooklyn, 9-14.
Hayne, Edmund, and Co.—Chase's, Washington, 9-14.
Hedrix, The—Park, Worcester, 9-14.
Hefrix and Prescott—Orph., Kansas City, 9-14.
Hefron, Tom—Avenue, Pittsburg, 9-14.
Helen, Edith—Orph., Kansas City, 9-14.
Heras Family—Avenue, Pittsburg, 9-14.
Herbert and Dare—Shoedy's, New Bedford, 9-14.
HERMANN, ADELAIDE—Bijou, Richmond, 9-14. Chase's, Washington, 16-21.
Hickey and Nelson—Avenue, Pittsburg, 9-14.
Hines and Remington—Empire, Hoboken, 9-14.
Hlasons, Sidney—Nickelodeon, Boston, 9-14.
Hobart and Morton—A. and R., Boston, 9-14.
Hoey, May—Arch St. Museum, Phila., 9-14.
Holt, Alf—Avenue, Detroit, 9-14.
Holt and Rochelle—Nelson, Springfield, Mass., 21-28.
Hooper and Davis—Poli's, Bridgeport, 9-14. Poli's, Waterbury, 16-21.
Hoopers, The—Proctor's, Newark, 9-14.
Hope, Beryl—Proctor's, Newark, 9-14.
Howard and Bland—Cook, Rochester, 9-14.
Howard, Burt—Cook, Rochester, 9-14.
Howard's Ponies—Chase's, Washington, 9-14.
Howley and Leslie—Park, Youngstown, 9-14.
Huston, Mr. and Mrs. Gene—Empire, Nottingham, 9-14. Empire, Leicester, 16-21.
Huntings, The Four—Columbia, St. Louis, 9-14.
Hurtz, John H.—Keith's, Phila., 9-14.
Huth, Maud—H. and R., Brooklyn, 9-14.
Hyde's Comedians—Empire, Columbus, O., 9-14. Avenue, Detroit, 16-21.
Imhoff and Conn—Park, Worcester, 9-14.
Irwin and Hawley—Arcade, Toledo, 9-14.
Jackley and Bennett—Arcade, Toledo, 9-14.
Jackson Family—Orpheum, Brooklyn, 9-14.
Jacques, Harriet—Star, Hamilton, Can., 9-14.
Jennings and Renfrew—Olympic, Chicago, 9-14.
Johnson and Dean—Orpheum, Brooklyn, 9-14.
Johnson and Wells—Dixie's, Scranton, 9-14.
Johnson, Carroll—Empire, Cleveland, 9-14. Park, Youngstown, 16-21.
Johnson Brothers—Temple, Detroit, 9-14.
Johnson, Davenport and Lorella—Hopkins', Louisville, 9-14.
Johnsons, Five—Chase's, Washington, 9-14.
Johnstone Troupe—Keith's, Providence, 9-14.
JOHNSTONE, MUSICAL—Orpheum, Brooklyn, 9-14. Circle, N. Y., 16-21.
Jones, Irving—O. H., Chicago, 9-14.
Jordans, Juggling—Chase's, Washington, 9-14.
Katamura's Japs—Olympic, Chicago, 9-14.
Kearney, John—Poli's, Bridgeport, 9-14.
Keatons, Three—Empire, Cleveland, 9-14. Cook, Rochester, 16-21.
Kelly and Reno—Gaiety, Albany, 9-14.
Kelter—Keith's, Providence, 9-14.
Keenan, Frank J.—Arcade, Toledo, 9-14.
Keene, Mattie—Poli's, Bridgeport, 9-14. Casto, Lawrence, 16-21.
Kelly and Kent—Keith's, Phila., 9-14.
Kelly and Violette—Chase's, Washington, 9-14.
Kenna, Charles—Poli's, Waterbury, 9-14. Poli's, Bridgeport, 16-21.
Kernell, John—Cook, Rochester, 9-14.
Kimmley, Julia—Nelson, Springfield, Mass., 9-14.
Klein, Ott Brothers and Nickerson—Keith's, Boston, 9-14.

VAUDEVILLE. VAUDEVILLE.

RASTUS and BANKS

"THE MAJOR AND THE MAID."

A big hit at The Empire Theatre, Washington, D. C., last week. With Lasklin' and Pettengill's Trip to the Jungle Co. The Transcript of a special feature, Feb. 12, at Baltimore, Md., with the same company. More March 1 open. Address 220 W. 27th Street, New York, or all Agents.

HAL DAVIS and INEZ MACAULEY

Presenting THE UNEXPECTED, by Edmund Day. Always a Success.

HAL DAVIS and INEZ MACAULEY appeared in a comedy sketch, THE UNEXPECTED, and made a decided hit, having received several encores. The sketch is a refreshing departure from the ordinary comedy sketch and is well carried up to Vaudeville pinnacle. The two principals were delightful, dressed in their work, and looked, and like hardly to be appreciated in a better sketch, which is so often treated in too broad a manner."—Washington Post.

THIS WEEK, Bon Ton, Jersey City. Management JOE PAIGE SMITH, 81 James Bldg., New York.

Haskell's Views, No. 17—Don't imagine state managers consider their theatres heaven, because they won't let you in. There are other places, says Tom Haskell,

LONEY HASKELL

Haskell's last season's press kit is now complete, and Manager Hoey says lots of nice things about him. Feb. 16, Gotham, Brooklyn; Feb. 23, Empire, Hoboken; March 2, Keith's, Boston; March 9, Keith's, Providence; March 16, Keith's, Philadelphia; March 23, Empire, Baltimore; March 30, Chase's, Rochester; April 6, Duquesne, Pittsburg; April 13, Wonderland, Detroit. That will be about all for the present.

We are living in a progressive age, and it is only the wide-awake acts that keep up to the times.

BAILEY AND MADISON

Have weeks Feb. 16, 23, March 2 open. WIRE, Toledo, Ohio, this week. Managers, get this act. The hit of every bill.

BERT HOWARD and LEONA BLAND

This is a notice from one of the most conservative papers in the West, the Cleveland "Press." (This department is conducted in the interests of the readers of "The Press." "The Press" accepts no free theatre tickets and the criticisms are the honest opinions of the writer):

"Bert Howard and Leona Bland are not the headliners, but they might well be, for they are easily the hit of the show. Though their sketch is not new to Keith's patrons, Howard's plump playing seemed to be just what the Monday afternoon audience wanted and it was kept at the instrument most of the time. The sketch was over half an hour, and without thing suitable."

Cook's Opera House, Rochester, this week.

J. A. MURPHY & WILLARD ELOISE

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Conversational Oddities.

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The Great English Vaudeville Paper—Weekly.

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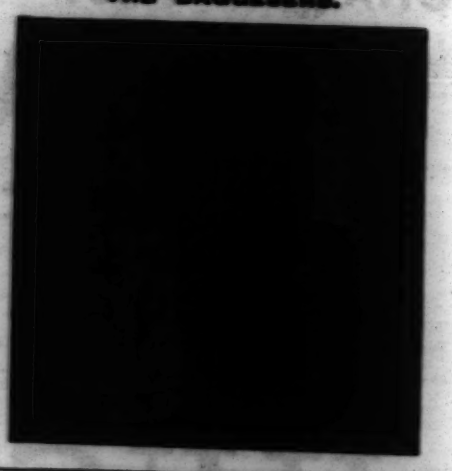
THE BAGGESENS.



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Knowles, E. G.—Hopkins', Louisville, 9-14.
Kramer-Keith's, Boston, 9-14, Keith's, Providence, 16-21.
Lamey and Gabriel—Cook, Rochester, 9-14.
La Rose, Hamilton—Park, Youngstown, 9-14, Shea's, Buffalo, 16-21.
La Toy—Star, Hamilton, Can., 9-14.
Leigh, Walter—Arch St. Museum, Phila., 9-14.
Leigh, A. and E.—Bijou, 9-14.
Lewis, Mr. and Mr.—Park, Youngstown, 9-14.
Le Maire Brothers—Bijou, Richmond, 9-14.
Le Roy, Francis—Proctor's, Albany, 9-14.
Le Roy and Dale—A. and S., Boston, 9-14.
Lewis, Tom—Moody's, New Bedford, 9-14.
Lorell, Ed—Temple, Detroit, 9-14, Shea's, Buffalo, 16-21.
Love and Shaw—Bastable, Syracuse, 9-14.
Lavender and Thompson—Shea's, Toronto, 9-14.
Lawrence, Al.—Nelson, Springfield, Mass., 9-14, Park, Worcester, 16-21.
Leckie, John—Duquesne, Pittsburg, 9-14.
Le Roy—Shea's, Buffalo, 9-14.
Lillistan, Three—Bastable, Syracuse, 9-14.
Lorella, Francis—Arch St. Museum, Phila., 9-14.
Leroy and Woodford—Bijou, Richmond, 9-14.
Leroy and Clayton—Temple, Detroit, 9-14.
Lester, Harry—Columbia, St. Louis, 9-14.
Levino, Dell and Susie—Cook, Rochester, 9-14.
Lewis, Nelson—Nelson, Springfield, Mass., 9-14.
Lewis and Dobaney—Howard, Boston, 9-14.
Lawrence—A. and S., Boston, 9-14.
Leonhardt, Mr. and Mrs. Neil—Keith's, Boston, 9-14.
Livingstone, Three—Orpheum, Kansas City, 9-14.
Lloyd and Lloyd—Avenue, Detroit, 9-14.
Lockhart's Elephants—Keith's, Boston, 9-14, Keith's, Providence, 16-21.
Loder, Charles A.—Haymarket, Chicago, 9-14, Columbia, St. Louis, 16-21.
Lowell and Lowell—Nelson, Springfield, Mass., 9-14.
Lotz Brothers—Casto, Fall River, 9-14.
Lynch and Jewel—Keith's, Phila., 9-14.
Lynch and Leonard—Howard, Boston, 9-14.
MURPHY, MR. AND MRS. MARK—Proctor's 23d St., 9-14, 58th Tab, Jersey City, 16-21.
Mac and Mac—Elmira, N. Y., 9-14, Binghamton, 16-21.
Macarte Sisters—Keith's, Phila., 9-14.
Mack and Elliott—O. H., Chicago, 9-14.
Mack, Billie—Shea's, Toronto, 9-14.
Mack, Fox—O. H., Chicago, 9-14.
Mack and Williams—Howard, Boston, 9-14.
McCarthy, Charles—Howard, Boston, 9-14.
McDermott, Nellie—Duquesne, Pittsburg, 9-14.
McIntyre and Primrose—A. and S., Boston, 9-14.
McMahon, Gertrude—Keith's, Boston, 9-14.
McWatters, Tyson and Co.—Proctor's, Albany, 9-14.
Madden and Wayne—Haymarket, Chicago, 9-14.
Manning and De Crow—Proctor's, Albany, 9-14.
Mansfield and Wilbur—Temple, Detroit, 9-14, Cook, Rochester, 16-21.
Marsh and Bartelle—Hopkins', Louisville, 9-14.
Martin's Animals—Park, Worcester, 9-14.
Martinetti, The—Moody's, New Bedford, 9-14.
Marvelous, Three—Olympic, Chicago, 9-14.
Mayo-Keeler Co.—Haymarket, 9-14, Columbia, St. Louis, 16-21.
Matthews and Harris—Bastable, Syracuse, 9-14.
Maxwell and Dudley—Grand, Indianapolis, 9-14.
Mawbetta—Star, Hamilton, Can., 9-14.
Melvin, Bessie—A. and S., Boston, 9-14.
Merrillis, Monte—Cook, Rochester, 9-14.
Merritt and Rowella—Casto, Lawrence, 9-14.
Miskelly and Carlisle—Family, Portland, 9-14.
Miller and Kruske—Keith's, Providence, 9-14.
Miller, Gertrude—Howard, Boston, 9-14.
Millerton, Three—Keith's, Providence, 9-14.
Milton, Mabel—A. and S., Boston, 9-14.
Mohr, Cora—Howard, Boston, 9-14.
Mitchell and Love—Keith's, Boston, 9-14.
Mitchell Sisters—Avenue, Detroit, 9-14.
Mitchells, The Three—Harrisburg, 9-14, Altoona, 16-21.
Mon and Goodrich—Nelson, Springfield, Mass., 9-14.
Monroe, Billy—Haymarket, Chicago, 9-14.
Moore and Elliott—Bastable, Syracuse, 9-14, Dixie's, Scranton, 16-21.
Moore, Raymond—Park, Worcester, 9-14.
Morris, James—Nickelodeon, Boston, 9-14.
MORTON, JAS. J.—Haymarket, Chicago, 9-14, Columbia, St. Louis, 16-21.
Mortons, Four—Shea's, Buffalo, 9-14.
Motoyl—Keith's, Phila., 9-14.
Mowe Bros—Arcade, Toledo, 9-14.
Mudge, Eva—Empire, Cleveland, 9-14.
Murlin, Edna—Avenue, Pittsburg, 9-14.
Murphy and Bean—Keith's, Providence, 9-14.
Murphy and Nester—Park, Youngstown, 9-14.
Murphy and Willard—Moody's, New Bedford, 16-21.
MURPHEY, W. H., AND NICHOLS, BLANCHE—Columbia, Cincinnati, 9-14.
Murray, Elizabeth—Empire, Hoboken, 9-14.
Nagyan's Birds—Avenue, Pittsburg, 9-14.
Nawn, Tom, and Co.—Keith's, Phila., 9-14, Keith's, Boston, 16-21.
Nelson Family—Columbia, St. Louis, 9-14.
Nelson, Robert, and Co.—Casto, Fall River, 16-22.
Nevills, Dorothy—Nelson, Springfield, Mass., 9-14.
NEWELL AND NIBLO—Pastor's, N. Y., 9-14, Keith's, Phila., 16-21.
New York Comedy Four—Lyceum, Boston, 9-14.
Nice Twins—Pittsburg 9-14, Columbus, O., 16-21.
Noble, Lieut.—Orph., Brooklyn, 9-14.
Nobles, Milton and Dolly—H. and B., Brooklyn, 16-21.
NORTON, TALMATIVE MISS—Worcester 9-14, Howard, Boston, 16-21.
Norworth, Jack—Shea's, Buffalo, 9-14.
NOSSES, THE FIVE—G. O. H., Wheeling, 16-21.
Nowlin, Dave—Columbia, Cincinnati, 9-14, G. O. H., Indianapolis, 16-21.
Nugent, J. C., and Co.—Columbia, Cincinnati, 14-21.
Odette—Arch St. Museum, Phila., 9-14.
Olcott, Albert—Arch St. Museum, Phila., 9-14.
Olive, Mlle.—Shea's, Toronto, 9-14.
Orpheus Comedy Four—Avenue, Detroit, 9-14.
Orth and Fern—Columbia, Cincinnati, 9-14.
Osterman, Kathryn, and Co.—Hopkins', Louisville, 9-14.
Ouay and Delno—Moody's, New Bedford, 9-14.
Parisian Marvels, The—Star, Hamilton, Can., 9-14.
Parker and Egbert—Casto, Lawrence, 9-14.
Parker, Nellie V.—Keith's, Phila., 9-14.
Parros Brothers—Howard, Boston, 9-14.
Pelot—O. H., Chicago, 9-14.
Petching Brothers—Olympic, Chicago, 9-14.
Poiriers, Three—O. H., Chicago, 9-14.
Post and Clinton—Proctor's, Albany, 9-14.
Provost and Provost—H. and B., Brooklyn, 9-14.
Powell, Paul—Empire, Cleveland, 9-14.
Purvis, James R.—Star, Hamilton, Can., 9-14.
Quaker City Quartette—Temple, Detroit, 9-14.
Quin Trio—Columbia, St. Louis, 9-14.
Radford and Winchester—Hippodrome, London, Jan 25-March 15.
Rae and Broche—Family, Portland, 9-14.
Ranaetta and Belair—Avenue, Pittsburg, 9-14.
Rawlston, Zelma—Portland, Me., 9-14.
Ray, John and Emma—O. H., Chicago, 9-14, Grand, Indianapolis, 16-21.
Raymond, Alice—Hopkins', Louisville, 9-14.
Redding, Francesca—Olympic, Chicago, 9-14, Haymarket, Chicago, 16-21.
Red Birds—Keith's, Boston, 9-14.
Reed and Shaw—Temple, Detroit, 9-14.
Reilly and Woods—Avenue, Detroit, 9-14.
Remington, Mamie—Bastable, Syracuse, 9-14.
Rial, Vera—Columbia, St. Louis, 9-14.
Rialto—Hopkins', Louisville, 9-14.
Rianos, Four—Keith's, Phila., 9-14.
Rice Family—Bastable, Syracuse, 9-14.
Rice and Harvey—Pavilion Theatre, Whitechapel, London, Eng.—indefinite.
Riley and Hughes—Haymarket, Chicago, 9-14.
Rio Brothers—Star, Milwaukee, 9-16.
Roberts, Four—Park, Youngstown, 9-14, Avenue, Pittsburg, 16-22.
Rose-Morphy, Mlle.—Circo Teatro Tito Rucnes, Havana, Cuba, Dec. 13—indefinite.
Rose, Julian—Orpheum, Brooklyn, 9-14.
Rosos, The Two—Arcade, Toledo, 9-14.
Ross and Fenton—Orpheum, Brooklyn, 9-14.
Russell Brothers—Empire, Cleveland, 16-21.
RYAN AND RICHFIELD—Orpheum, New Orleans, 9-15, Orpheum, San Francisco, 22-March 8.
Ryan and Lewis—H. and B., Brooklyn, 9-14.
Ryerson and Berger—A. and S., Boston, 9-14.
Sabel, Josephine—Duquesne, Pittsburg, 9-14.
Sabine and Mullaney—Arch St., Museum, Phila., 9-14.
Sabaret—Howard, Boston, 9-14.
Salambos, The—Cook, Rochester, 9-14.
Saunders, Lucile—Duquesne, Pittsburg, 9-14.
Sa Vans, The—Bastable, Syracuse, 9-14.
Schaefer and De Camp—Olympic, Chicago, 9-14.
Schrode Brothers—Family, Portland, 9-14.
Scott and Wilson—Cleveland, 16-21.
Shepard, Caroline—Keith's, Boston, 9-14, Keith's, Providence, 16-21.
Sidonia—Proctor's, Albany, 9-14.
Simmons and White—Duquesne, Pittsburg, 9-14.
Sisters Delmore—Orpheum, Brooklyn, 9-14.
Sisters De Van—Keith's, Boston, 9-14.
Sisters Seville—A. and S., Boston, 9-14.
Six Blackbirds—Proctor's, Newark, 9-14.
Sleeper Brothers—Arch St. Museum, Phila., 9-14.
SHEDLEY SKETCH CLUB—Duquesne, Pittsburg, 9-14.
Smirl and Kessner—Bon Ton, Jersey City, 16-21.
Smith and Bryan—Avenue, Detroit, 9-14.
Smith and Fuller—Duquesne, Pittsburg, 9-14.
Smith, Doty and Coe—Cook, Rochester, 9-14.
SNYDER, GEO. B., AND BUCKLEY, HARRY—New National, Rochester, 9-14, Shea's, Toronto, 16-21.
Southard, Annie—A. and S., Boston, 9-14.
Spaulding—Keith's, Providence, 9-14.
Stanley and Wilson—Empire, Leeds, 9-14, Empire, Birmingham, Eng., 16-21.
Stephens, Hal—H. and B., Brooklyn, 9-14.
Stetson, Walter, and Co.—Bowdoin Square Museum, Boston, 22-28.
Stevens, Kittie—O. H., Chicago, 9-14.
Sully Family—Star, Hamilton, Can., 9-14.
Sully, Lew—Avenue, Pittsburg, 9-14.
Swickard, Mr. and Mrs.—Proctor's, Newark, 9-14.
Tana—Olympic, Chicago, 9-14.
Tanner and Gilbert—Keith's, Boston, 9-14.
Tascott—Olympic, Chicago, 9-14.
Tayl, Raymond—Keith's, Boston, 9-14, Keith's, Providence, 16-21.
Tyce and Preble—O. H., Chicago, 9-14.
Tyo Ioti—Shea's, Toronto, 9-14.
Terrill and Simon—Casto, Lawrence, 9-14.
Terry and Lambert—Empire, Birmingham, Eng., 9-14.
Terry, Elmer, and Co.—Grand, Indianapolis, 9-14.
Thatcher, George—Keith's, Phila., 9-14.
Theo, Mlle.—Bastable, Syracuse, 9-14.
Thompson, John—Arch St. Museum, Phila., 9-14.
Thorne and Carleton—O. H., Chicago, 9-14.
Thorne, Mr. and Mrs. Harry—Empire, Cleveland, 9-14, Poli's, New Haven, 16-21.
Thornton, Bonnie—Avenue, Pittsburg, 9-14.
Thornton, James—Olympic, Chicago, 9-14.
Totten and Bingham—Poli's, New Haven, 9-14, Novelty, Brooklyn, 15.
Trask and Gladden—Provender, Phila., 9-21.
Van Bicion and West—Bastable, Syracuse, 9-14, Dixie's, Scranton, 16-21.
Vance, Clarice—Grand, Indianapolis, 9-14.
Wagner Sisters—Star, Hamilton, Can., 9-14.
Walters and Williams—A. and S., Boston, 9-14.
Watenburg Brothers—Empire, Hoboken, 9-14.
Waterbury Brothers and Tenny—Keith's, Phila., 9-14.
Way and Maitland—Olympic, Chicago, 9-14.
Weyburn, Ned, Jockey Club—Empire, Cleveland, 9-21.
Webb, Margaret—Park, Worcester, 9-14, Sheedy's, Pawtucket, 16-21.
Webb's Seals—Columbia, Cincinnati, 9-14.
Wells, Billy—A. and S., Boston, 9-14.
WESSON AND WALTERS' CO.—Keith's, Providence, 9-14.
Weston and Allen—Orph., Utica, 16-21.
Weston, Three—Columbia, St. Louis, 9-14.
White, Stuart, and Co.—Chase's, Washington 16-21.
Whitesides, The—Arcade, Toledo, 9-14.
Whitman, Frank—Keith's, Phila., 9-14.
Williams and Williams—Columbia, St. Louis, 9-14.
Winters, Bass and Winona—Proctor's, Newark, 9-14.
Wood and Bates—Orph., Kansas City, 9-14.
Wood and Berry—Sheedy's, New Bedford, 9-14.
Woodward—Arch St. Museum, Phila., 9-14.
World's Comedy Four—Gaiety, Albany, 9-14.
Wright, Huntington, and Co.—Keith's, Phila., 9-14.
Wrights, Two—Star, Hamilton, Can., 9-14.
Wyman and Garner—Keith's, Providence, 9-14.
Yackey and Bunnell—Arcade, Toledo, 9-15.
Yeamans, Jennie—Bijou, Richmond, 9-14.
Yeoman, George—Howard, Boston, 9-14.
Yomomoto Brothers—Orph., Brooklyn, 9-14.
Yorke and Adams—Grand, Indianapolis, 9-14.
Young America Quintette—Keith's, Phila., 9-14.
Young, Carolyn—Arcade, Toledo, 9-14.
ZAZELL-VERNON—Orph., Omaha, 15-21.

TWENTY ALBUMS OF CLIPPINGS.

Frank A. Burrelle has just delivered to the Postal Telegraph Company the twenty albums containing the published obituaries of the late John W. Mackay. The labor of gathering and placing in album form was begun last July. There are 5,680 clippings to each set, covering 1,536 pages of Irish linen leaves, 10 x 12 inches. This is the largest collection of material ever gathered concerning the death of a private individual, and the kindly expression of the press of the country was unanimous. Four sets of books were ordered by the Postal Company, one set being designed for Mrs. Mackay, the second to Clarence Mackay, one to the Postal Telegraph Company and one to the Commercial Cable Company.

MATTERS OF FACT.

F. Elliott Jenkins recently assumed at Pittsburg the role of Valentine in Faust and made a creditable showing.

Dollie Bellows and Bertie Van Dyke entertained their friends on Feb. 8 at a birthday reception.

Edward M. Favor and Edith Sinclair have received an offer from Sieckind and Rehfeldt to join the forces of the Terrace Garden Opera company for the summer season.

Florence Webster was recently called upon to assume the role played by Mrs. W. A. Sands in Lovers' Lane, which she did with success.

Kitty Abby, daughter of the late Henry R. Abby, recently celebrated her twenty-first birthday.

To Managers.

A successful young **STAR**, now touring with his Company, will entertain proposition from reliable manager, for this Spring or next season. Address

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March 3, 4, 6, 16, 20, 30, 31.
April 1, 2, 3, 4, 8, 9, 10, 11, 13, 14, 15, 16, 17, 18, 20, 21, 22, 23, 27, 28, 29, 30.
May 1, 2, 11 to 30, inclusive.
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27 School St., Boston, Mass. (Room 67).

State lowest salary, height, weight, also photograph in first letter.

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"MISTRESS NELL"—HENRIETTA CROSMAN in "THE SWORD OF THE KING." Direction of MAURICE CAMPBELL.
MRS. FISKE, Direction of HARRISON GREY FISKE.

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EXTRACT FROM THE ROCHESTER DEMOCRAT, FEBRUARY 6th, 1903.

"Miss St. George Hussey justifies her great reputation as an Irish comedienne. The Widow Casey is an Irishwoman, not a stage Irishwoman, which is a very different thing. The song she sings in the third act is as Irish as Paddy's pig. The singer is never for a moment out of the character. There are just about four names on the American stage to-day who can really play an Irish character part, without making a conventional theatrical caricature of it, and St. George Hussey is about the best of the four."

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CHARACTERS.

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NEW YORK THEATRES.

MURRAY HILL THEA., Lex. Ave. and 42d St. Evenings, 8:15. Matinees, 2.
One block East of Grand Central Depot.

5TH YEAR. Henry V. Donnelly Stock Co. | PRICES, EVENING 25-35-50

ALABAMA.
By Augustus Thomas.
HENRY V. DONNELLY as SQUIRE TUCKER
Feb. 16—MAGDA. By Herman Sudermann.

Manhattan Theatre B'way and 33d St., New York.
Evgs. at 8. Mat. Sat. at 2. Extra Mat. Thurs.
Last Three Weeks Mrs. Fiske MARY OF MAGDALA
Mats. only, Tues. and Fri.
MARY SHAW in GHOSTS.

MAJESTIC Broadway and 50th St. Grand Circle. New York's Finest, the World's Safest Theatre.
Fred. R. Hamlin's magnificent spectacle,
Wizard of Oz
Evenings 8. Mats. Wed., Thurs. and Sat. 2.

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Henry W. Savage presents
GEORGE ADE'S Witty Musical Success,
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BELASCO THEATRE
Near Broadway on 42d St.
Under the sole management of DAVID BELASCO.
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DAVID BELASCO presents
BLANCHE BATES | THE DARLING OF THE GODS.

PASTOR'S 14th Street, between 3d and 4th Aves. Continuous Performance.
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MRS. SPOONER, Lessee. WILL McALISTER, Manager
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"Brooklyn's Best and Most Successful Stock Co."
The Greatest Rural Melodrama Ever Written,
BLUE JEANS
By Joseph Arthur.
Feb. 16—HEARTS AFLAME.
Seats reserved by mail, wire or telephone: 2662 MAIN.

Mr. Frederick Kerr

having concluded his engagement with Mrs Patrick Campbell, is at liberty.

Mr. Kerr as Col. Schwartze in Magda, and as Aubrey Tanqueray.

And yet, notwithstanding all this, it was Frederick Kerr, that fine actor who is by far the best leading man on the stage to-day, who captured the lion's share of the honors in Magda, and a very considerable share of them in The Second Mrs. Tanqueray. His Colonel Schwartze was a superb work of art in make-up, in gesture, in movement, in voice, in facial expression, and in intelligence. Indeed, so powerful was the presentation that it quite transformed the meaning of Sudermann's play, so that, instead of being revolted by the old tyrant (as Sudermann intended him to seem) we could not help pitying and sympathizing with the unhappy father. Besides that heroic though defeated figure Magda seemed almost trivial. As Tanqueray, too, Mr. Kerr's work was extremely strong and significant. He was more than a foil for Mrs. Campbell; he cast a light upon her without which she would have shone much less radiant.—CHICAGO JOURNAL, Jan. 20, 1903.

Mr. Kerr's permanent address for mail or cable is care of NORMAN'S, 1404 Broadway, N. Y.

AT LIBERTY.

Geo. A. Penney

MUSICAL CONDUCTOR (PIANO)
Opera, Farce-Comedy or Burlesque.
Arranger and Producer.
Feb. 13, Beaumont, Texas; 14th, Houston, then Galveston.

ELMER JEROME

Light Comedian. Lyric Tenor.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The current vaudeville and burlesque entertainments are nearly all very attractive this week. The Kohl and Castle houses are nicely supplied with excellent talent. The burlesque entertainments, too, are of the agreeable sort, though the dialogue in some instances might be cut.—Well, we have been bonded a new "dope" called Tom Tom. I haven't been able to sleep it off yet. One dose will answer for a life time. Tom Tom is the name of the La Salle's latest. It was strong together by Raymond Peck, J. K. Howard, Charles Bradley, Alfred G. Watsell, and George Dean, Jr. The fact that the La Salle is a music hall helps some, for one can resort to high balls and smoke when the show doesn't suit. Really this "Japanese oddity" would drive a fellow to drink. The La Salle Stock co. (I mean the players) is well organized, but gee, whiz! give 'em a chance. Dave Lewis and Al. Reeves will do at all times, for they use material from their own factories. Ida Emerson has little opportunity to use her splendid voice, and none of her songs were suited to her. The very tame one, "Jolly, Jolly, Jolly," no, oh, my! It was sad! Miss Emerson doesn't look well in men's togs either, and yet she is a very talented woman. Charles Warren has a song that is fairly good. George Austin Moore is a trifle disappointing, but it isn't his fault. Carrie Reitz is a very pretending person, and is rather a bright spot in the cast. Carrie Reynolds will do, and Kittie Nelson and Madelyne Marshall are a pair of chic girls, but the dressing of parts of the "straight" Misses was a trifle inexpensive. There are ten dancing girls in the La Salle co. that are gems, and along with the chorus do good work throughout. I nearly forget Frank B. Hayes and the song (not forgetting the chorus) "Rag Time Christmas," came within an inch of being the hit of the piece. The Daniels people merit a word of praise for the comic work. It was quite satisfactory. When Tom Tom is whipped into shape it will probably run as did The Parisians.—There is a exciting good burlesque farce-comedy performance at Hopkins' this week by Rice and Barton's co. Dreary Among the Daisies is a very funny affair. Kelcey and Georgia Olla Hood and Co., Mitchell and Marlon, Baker Sisters, Bell Trio, and others were pleasing.—At Sam T. Jack's everything is fine and dandy. Manager Sidney Rosen keeps everything in attractive shape and the business is always profitable. The current attraction is The Blue Blood, otherwise The High Rollers, which was recently seen at Hopkins' under the latter title. There is plenty of ginger in the bill, but the comedy element was conspicuous by its absence.—The past week there was an exceptionally good bill at the Chicago Opera House. Cushman, Holcombe and Curtis and their Swells at Sea is a hit. The Four Huntings created much laughter. Le Roy and Clayton kept the house in a happy frame of mind, and Mark Sullivan is the same clever chap as of old. Bert Leamon, Carver and Pollard, Ehret and Berg, and others served to remind one that life was worth the living after all.—Emmett Corrigan, who has been the leading man of one Dearborn and Rush Temple Stock co., has joined the vaudeville ranks, making his initial bow at the Olympic, and will play the Kohl and Castle circuit and others as well. Corrigan is a clever fellow, in selecting the one-act playette, The Minister's Love Story, he made no error. Associated with Mr. Corrigan in the same bill were James J. Morton, Redfield and Wayne, Mason-Keeler co., Baby Lund, and a long string of others well up in specialty work.—Plenty of comedy I found at the Haymarket last week. Frank Rushel and co., Sam Williams, Eddie Gilbert, and Jessie Gardner, A. O. Duncan, Three Weltons, McCoy and Cahill, Dublin Rodney Troupe, and many more talented ones.—William B. Mussat, many years manager of Car No. 1, Great Wallace Shows, has been engaged by Sells and Downs as general agent. All concerned are to be congratulated.—The combiner among the Pain Manufacturing Co. will put on two big fireworks spectacles, Rome and Pompeii. These big displays will be produced by citing where they have not been seen before, as well as the others. General Manager H. B. Thielade is making extensive arrangements for the production of many big fireworks novelties, as well.

HARRY HAHL.

BOSTON, MASS.—Lasgada makes her first appearance in Boston at Keith's (Up town) and is largely assisted. Miss Lockhart's clothes are there quite. Others are Josephine Gassman and her protégé, Gross and Herbert, Coffy and Way, Mr. and Mrs. Hackett, Reed Brothers, Bessie O'Neil, Elsie, the Le Van Sisters, Caroline Hayward, Hunter Godfrey, Raymond Teal, Tenney and Gilbert, and the biograph.—Richard J. Cummings, the organist at the Howard Athenæum, has the Eastern Stars, who are always favorites here, come very near to "doing the honors." Others are Gardner's Gaiety Girls, Fanny Rogers, Nellie W. Graham, Cora Adams, Alberta and Elmer, George Conroy, Lavola and Delmore, Lynch and Leonard, and Gertrude Miller. Ed Harry supplies us the burlesque for one more week.—F. B. Watson's Americans Extravaganza are at the Palace.—Sam Devere's Own co. is at the Lyceum this week.—At the bill at Austin and Stone's the leading acts are Amelia Bingham, Cunningham and Lord, Harvey Family, Hanson and Nichols, Jeffrey, the Cutting Sisters, Leavitt and Bailey, Ott Brothers, the De Groves, Valerie D'Orsay, Walters and Williams, Baker and Morton, Mabel Hilton, Natalie Ferguson, Agee, Fleming, the Dufferins, Sam Linscomb, and Billy Wells.—The Grand, which was a vaudeville house the first part of the season, reopened to-night as an athletic club devoted to contests, a sort of organization different from any ever given in town before.

JAY BENTON.

PHILADELPHIA, PA.—At Keith's New Theatre the bill 9-14 is headed by the Moto Girl, a novelty that creates surprise and amusement. Wright Huntington and Florida Kingsley in A Stolen Kiss, Billy Gould, Three Mimetic Sisters, George Thatcher, Waterbury Brothers and Tenny, Gaylor and Davis, Galloway, Russell Hilarity, Two Nevis and Co., Four Rivers, Nellie V. Porter, Kelly and Kent, John E. Hazle, Frank Whitman, Forest American Quintette, and Lynch and Jewell. Pictures is phenomenal.—The Trocadero presents 9-14 first time here this season Hopkins' Trans-Oceanics. Good bill.—At the Lyceum Rice and Barton's Rose Hill English Folly co. is a big card 9-14. This house is making big money. Trans-Atlantic Burlesquers 16.—The Star has the Merry Maidens 9-14. Monkland Maids 16.—At Arch Street Museum 9-14, pictures. Cycles, Greene and Benton, Mary Mary, Bates and Mallaney, Albert Olcott, Crawford and Post, Sleeper Brothers, Vola Lake, and the cinematograph to the usual large patronage.—Lima: Every place in town devoted to vaudeville is a big winner this season.

S. FERNBERGER.

WASHINGTON, D. C.—The bill at Chase's 9-14 presents Lillian Burkhart, in Annie's Jack and Jerry, Edmund Hayes and co., Five Juggling Johnsons, Howard's ponies, Fisher and Carroll, Kelly and Violette, Cherry and Bates, and the vitagraph. 16: Adelaide Herrmann, Clayton White and others.—Keeler's Knickerbockers is the card at Kernan's Lyceum Theatre 9-14. The Royal Burlesquers 16.—Commencing this week, the Empire stock burlesque co. will be the feature for the remainder of the season. The co. will be under the direction of James Brennan. The co. comprises a chorus of twenty-five. Among the principals are Carr and Burns, Robert J. Carter, Pat White, Wiley Hamilton, Flo Jansen, Howard Gleeson, Edith Hart, May Hamilton, Ines George and Hattie Hilton. The opening burlesque is a travesty on The Girl and the Judge, by Wiley Hamilton. The olio features are given by the Three Flying Baltimores, Keppe, Carr and Burns, Flo Jansen, and the Howards. Among the graduates that have gone to the front from this same stock co. in the past few years are Ellis Fay, Beta Knight, Susie Rosemere, and Flora Parker.

JOHN T. WARDE.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, res. mgr.): Business 2-7 was to capacity and the bill contained a number of clever and entertaining acts. The most startling novelty seen here in a long time was the Moto-Girl act. Kennedy and Caulfield, Four Lukens, James Thornton, Mr. and Mrs. Mark Murphy, Woodward's seals, Lew Hawkins, Rhea Chester, Anna Caldwell, Frezzolli and Lewis, Emerson, Emmons and Emerson, Leach and Jewell, Morrell and Nikka, Tanner and Gilbert, and the biograph were also present. 9-14: Arthur and Josie Dunn, Holly Tree Inn, W. C. Fields, Jones R. Glenroy, Elliot, Ott Brothers and Nicholson, Three Millettes, Sidney Grant, Avery and Hart, Brothers Bondi, Bergel and Bondi, Olan Johnson Troupe, Wesson and Walters and co., Spaulding, Farrelly and Furey, Miller and Kreuse, Wyman and Garner, biograph.—Westminster (George H. Batcheller, mgr.): The Utopians 2-7 to large houses. World Beaters 9-14.—Item: James H. Powers, of this city, who recently resigned as manager of George W. Monroe, is at his home preparing to go abroad. He has had several offers from English music halls and will probably go into pantomime.

HOWARD C. RIPLEY.

KANSAS CITY, MO.—The much heralded Orpheum Road Show 1-7 did an enormous business. McIntyre and Heath headed a bill, which for general excellence has not been approached this season. Nat M. Wills, Nick Long and Malone Cotton, Rawson and June, Julius M. Tanner, Minnonette Rokin, Meiani Trio, and the kinodrome completed the bill. 8-14: Cressy and Dayne, Edith Helena, the De Forests, Three Livingstones, the Gasgnays, Wood and Bates, and Hedrix and Prescott.—Item: Manager Martin Lehman makes the announcement that the Orpheum will not close its doors during the Summer months as heretofore, but will be kept open the year round. As Kansas City has never had a downtown theatre open during the hot weather, the venture will be watched with interest. Plans for an elaborate cooling system are being arranged.

D. REEDY CAMPBELL.

BUFFALO, N. Y.—Shea's drew the usual good audiences 2-7, with a bill headed by the Ten Ichi Troupe and Clay Clement and co., the latter appearing here for the first time in vaudeville and making a very good impression. Crane Brothers and Belmont were also accorded a welcome with their exceedingly funny Mistletoe Minstrels. Others were Lavender and Thompson, Eddie Mack, Hayes and Hayes, Alcide Capitaine, Harding and Ah Sid, and Mrs. Gates.—Manchester's Gay Musqueraders, with Leo Pardello, the wrestler, as an extra attraction, drew capacity audiences to the Lafayette 2-7. Miner Sisters' Jardin de Paris 9.—Items: The Empire Theatrical Executive Union No. 10 will have a benefit at the Lafayette 9. A fine bill is in preparation.

JOSEPH O'CONNOR.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, mgr.): May Dooyen and John L. Kearney, formerly of New Haven, presented The Inspector week of 2-7. Nora Bayles made a decided hit in her songs. She is saucy and winsome. Hosker and Darling, Charles Keene, George Alexander and Olive Kerr, Fred Babcock, Al. and Mandy Anderson, and the vitagraph made up the bill. As a special feature Lovie and Allen appeared in a marvelous slack-wire exhibition act. Week 9-14: Matthews and Harris, Rice Family, the Lelletis and others.—Item: John Kearney was entertained 2-7. He was given a dinner at the Knights of St. Patrick Club and at the Hills, Savin Rock.

JANE HARLIN.

ST. LOUIS, MO.—The Columbia continues to do big business. Johnny and Emma Ray presented a very funny farce, Casey, the Fireman, week 2-8 which is one of the biggest hits ever offered here. Other good numbers were Thorne and Carleton, Irving Jones, the Reeny and Bailey, Harrison, the Fairfax, and Fields and Hanson. The Nelson Family will be headliners week 9-15. Others are Girard and Gardner, Four Huntings, A. O. Duncan, Dublin-Rodney Troupe, Musical Wentzes, Vic Eliz, Dick and Ella Gulen, Harry Lester, Quinn Tyle, Expert Forrest, and Williams and Williams.—Abe Leavitt's Rents-Santley co. is the Standard attraction 8-14.

J. A. NORTON.

TOLEDO, O.—Arcade (Cook and Green, mgrs.): A bill that contained too many sketch teams for but fairly well week 1-7. Frank Gardner and Lottie Vincent in their old should have been the headliners, instead of Hal Godfrey and co. Jones and Walton did Our Country Cousin. Gutsons is a dexterous juggler, and Jack Norworth's monologue contained many original sayings. Louise Dresser is a singer of more than ordinary ability. The La Vans do an acrobatic stunt on new lines.

C. M. EDSON.

ALBANY, N. Y.—Proctor's (F. F. Proctor, mgr.; Howard Graham, res. mgr.): Large audiences the rule. Week 2: Webb's seals, Dan and Polly Mann, Claudius and Corbin, the Holbrads, Rooks Brothers, William Cahill, Marion Garson, and Mullen's dog.—Gaiety (Agnes Barry, mgr.): The Trans-Atlantic Burlesquers Jan. 26-31 to big business. Topsy Turvy co. opened 2 to S. R. O. Trocadero co. 8-7.

CHARLES N. PHELPS.

CINCINNATI, O.—The wonderful acrobatic act of the Nelson Family was the hit of the bill at the Columbia 1-7. Ryan and Richfield proved as funny as ever in Mac Haggerty's Father. Kathryn Osterman, assisted by Edward Baxter, scored in The Editor, Smith, Doty and Cox, Arthur Deming, Maxwell and Dudley, Wyatt and Adams, and Phyllis Allen completed the bill.—The Bohemian Burlesquers at People's 1-7 drew well.

H. A. SUTTON.

NEWARK, N. J.—Proctor's 2-7 had the Four Otts, Hoyt and Nett, William Thompson Davis, Swan and Bambard, Sidonia, Dorsch and Russell, D'Alma's dogs and monkeys, Laura Biggar, and the kalatechnoscope. Good business.—Good business was the rule at Waldmann's 2-7 with Al. Reeves' Show. Morse and Mozette were easily headliners, Irwin's Majestics 9-14.

C. L. NELSON.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, mgr.): First-class bill 2-7 to fine business, including Gillett's dogs, Jean Dandy, Dixon, Bowers and Dixon, Foley and McDonough, Van Hoven and Wood, Spencer Kelly, Ellis, Latina, John Drew, and the vitagraph. 9-14: James J. Corbett and the Empire Show.

WALTER C. SMITH.

OMAHA, NEB.—At the Creighton-Orpheum week of 1: Mathieu and Conroy, Maud Rockwell, Armin and Wagner, Albert Kartelli, Hedrix and Prescott, and Vesper, Johnson and Dean. The Orpheum Show week 8: McIntyre and Heath, Nat Wills, Long and Cotton, Hyperwitz, Klein, Rawson and June, Manuel Trio, and Julius M. Tanner.

J. R. RINGWALT.

TORONTO, CAN.—Shea's (M. Shea, mgr.): Good bill and business week 2-7. Three Keatons, Bayke's dogs, Rathburn and Mack, Melville and Stetson, Ward and Curran, Smith and Fuller, and the Allen Family.—Star (F. W. Stair, mgr.): Miss New York, Jr., 2-7 to crowded out. Gus R. S. Co. due New York Stars 9-14.

STANLEY McKEOWN BROWN.

MILWAUKEE, WIS.—Star (F. R. Trettman, mgr.): No better all-around performance has been seen at this house this season than The Brigadiers, which opened to capacity 1 and made a decided hit. Webber's Parisian Widows 9-14.

CLAUDE L. H. NORRIS.

BALTIMORE, MD.—Clark's Royal Burlesquers held the stage at Kernan's Monumental. They present a good vaudeville bill. Rose Hill English Folly co. 16.—The stock co. at the New Odeon give their usual clever programme.

HAROLD RUTLEDGE.

DETROIT, MICH.—Temple: Ellis Fay heads the bill week 2-7, and was a great success. The Salambos also scored. Hits were made by John Karnell, the McMillans and Howard and Bland. The Tobins, on account of illness, were compelled to cancel their place being filled by Callahan and Mack, who were decidedly good. Polish and Koln Levine, Galletti's monkeys and dogs, and Duffy, Sawtelle and Duffy were also well received.—The Avenue list week 2-7 has some excellent attractions, chief of which is Imro Fox and co., with their new mysterious act, Pearl, or Ancient and Modern Magic. Leon Morris' ponies, Rando Thurston, Murphy and Slater, Bailey and Madison, who won heels of laughs, Weston-Raymond Trio (Hanlon Raymond being very clever), Constantine Sisters, Labelle Blanche, the Garrisettis, and the vitagraph make up the bill.

NEW ORLEANS, LA.—St. Charles Orpheum (G. R. Bray, mgr.): Week Jan. 26: The Girl With the Auburn Hair, John T. Sullivan and co., Alice Raymond, Dawson, the Martinettes, Lenny Hastell, and Albert Kartelli are first-class features. The excellent attendance continues at this house 2-8 and the offerings are first-class in every respect. The Girl With the Auburn Hair, in her second week, has made a distinct hit and her singing of "Lead, Kindly Light" met with great applause. Fred Hallen and Mollie Fuller in a comedy skit, Beatrice Moreland in a monologue, and Warren and Blanchard were amusing. Mr. and Mrs. Jimmy Barry appeared in a laughable skit entitled A Skin Game, and Pascatel does an original contortion act. The moving pictures showed some new views and the bill was a good one.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, mgr.: W. B. McCallum, res. mgr.): Business very good week 2-7, with Barrows-Lancaster co., Lieut. Robet, Artie Hall, Ed Latell, Horan Family, Brown and Navarre, Carleton and Terre, Reed and Shaw, and the Two Roses. Week 9-14: Gillett's dogs, Howard and Bland, John Karnell, Lamar and Gabriel, Smith, Doty and Cox, Dolph and Susie, La Vine, Maude Marshith, Flood Brothers, and the Salambos.—Empire (Harry C. Jacobs, mgr.): The Dainty Paris Burlesquers to good house week 2-7. Bowery Burlesquers 9-14.—Item: The Empire property having been purchased by a large syndicate department store, Manager Jacobs has determined to erect a modern vaudeville house near his present location.

ATLANTA, GA.—Bijou (Jake Wells, gen. mgr.; Henry De Give, res. mgr.): Week Jan. 26-31: Al. Lawrence and Kennedy, Ramsey Midgetts, Parson, Johnson, Davenport and Lorella, Roberts, Hayes and Roberts, and Herbert and Willing. Week 2: George Fawcett co. in The Christian to fine business. Special mention is due Frank Gilmore and Grace Kimball. Miles Musical Comedy co. 9-15.—Item: contracts have been let for the new theatre to be built at Piney de Leon Springs, a suburb of Atlanta. J. C. Rosan is president of this enterprise. Jake Wells will have control of the theatre, and everything is to be ready by next Summer, when the house will be opened with vaudeville.

LOS ANGELES, CAL.—The Orpheum: As funmakers the Elinore Sisters topped the bill week Jan. 26. The Adventures of Bridget McGuire. Russell and Vernon do some clever tripple bar work. The Milo-Stavordale Quintette were well favored. Cressy and Dayne, who are so well liked here, put on for their second week Bill Bibbo's Baby. Holdovers were Edith Helena, Four Garganys, Three Livingstons, and Wood and Bates.—Chutes (Hy Koch, mgr.): Rain interfered with attendance during week 26. Bill practically a holdover. G. W. Ray will henceforth be lessee of the Chutes Theatre. Mr. Ray intends to put on some winning attractions.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, proprietor; J. V. Quinn, mgr.): The bill at the Empire 1-7 was exceptionally good. The Boston Fadette Women's Orchestra made an excellent headliner. Josephine Sabel again scored a big hit. Rice and Walters, Raymond and Hart, Gilbert Savoy, Mr. and Mrs. Brownlee, Tuck and Gladden, and the biograph completed the bill. Week 9-14: Boston Fadette Women's Orchestra (second week), Hines and Remington, Elizabeth Murray, Wurtenberg Brothers, Frezolli and Lewis, Barry and Halvers, the Two Pennets, and the biograph.

YOUNGSTOWN, O.—Park (Joseph Weber, mgr.): Peck and his Mother-in-Law week Jan. 26 to phenomenal business, opening to largest Monday night audience of the season. Week 2 opened to big business and a fine bill, with Saharet, Press Eldridge, Deltorelli and Gilmando, Lolo Cotton, Frey and Fields, Wesley and Whitney, Mosher, Houghton and Mosher, and kinetograph. Week 9: Imro Fox and co., Roberts Four, Cooke and Don, Murphy and Slater, Hayes and Healy, Labelle Blanche, Howley and Leslie, and kinetograph. The Chinese Honeymoon will soon appear for three days.

PORTLAND, ME.—Family (James R. Moore, mgr.): An all star bill week 19, including Marion Manola, Gannon and Bailey, Hines and Remington, McFan and Hill, Morrell and Nibbs, Billy Link, Scott and Wilson, and biograph to S. R. O. Another record breaking week 2-7, with Russell Brothers, Billy Clifford, Pantzer Trio, Golden Gate Quartette, Pernell Whitfield, Hines and Remington, Rice Tolton, Wymans and Gurney, and the biograph; S. R. O. Week 9: Hadley and Gaskin, Rae and Hanlon, Edwardes, and guest known.

PAWTUCKET, R. I.—Bandy's (G. S. Cook, mgr.): Week Jan. 26: Bell and Hanlon, Hendrix Flaherty, Three Madcaps, Eldridge and Barnes, the Bowers, Gordon H. Eldred, Hines, Remington and Miles, Lillian and "Harry" Burditt. "Harry" held reception on stage Jan. 31. Week 2: Wood and Berry, the Lenkeys, Gary and Baker, West and Lewis, St. Leons, Crawford Lenora, etc. Handy continues his Sunday evening concerts for the benefit of poor.—Gaiety (J. J. Byrnes, mgr.): Closed.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, lessee; Joseph D. Criddle, mgr.): Matthews and Harris and Paul Barnes and co., Hazel Huddles, James Jay, 26-31: Hal Merritt, La Vine, Cameron and co., Hall Brothers, Seymour and Davis, and the vitagraph also pleased. The hit of the week was the Nine Children's musical act. Gertrude Rockwell and Cecil Wilbur are "headers" 2-7, followed by Terry and Elmer, Cressy and McDonald, Dene Franklin, Hinsley and Lewis, Paul Barnes, and the vitagraph. 9-14: Hattie Keene and co.

PITTSBURG, PA.—Avenue (Harry Davis, mgr.): Week of 2-7: Marshall P. Wilder, Wormwood's Dogs and monkeys, Truly Shattuck, Lewis McCord, and co., Sydney Grant, the Dalys, Brothers French, Hartner Bennett, Ella Brothers, Glenroy Harmony Four, Martin and Gaines, Yackley and Russell, and the cinematograph.—Bijou (Harry Williams, mgr.): Week 2-7: Fulton's Jolly Green Widows.—Duquesne (Harry Williams, mgr.): Week 2-7: Hyde's Comedians.

LAWRENCE, MASS.—Casto (Al. Haynes, mgr.): Week Jan. 26: Bates and Kershaw, Georgia O'Ramey, Hayden Johnson, Fredo and Dare, the Clemons, Worley and Hill, Seymour and Hill, and Haynes Sisters. 2-7: Mr. and Mrs. Carlton Fisher, Fraser Troupe, Thos Botlish, John Hayes and co., Lillian Hunter Neuville, the Turners, Frederick V. Bowers, and moving pictures. Big business. 9-14: Valerie Bergere and co., Parker and Egbert, Merritt and Brodie, and Terrill and Simon.

WORCESTER, MASS.—Park (P. F. Shea and Al T. Wilton, mgrs.): Aarnott's Boys, Mr. and Mrs. Kelsey, Charles Wayne, Cornelius, Dorothy Neville, Quong, Bradna, Myers and Hilpert, Kennedy and Quentrell, Jan. 26-31: Good bill. Excellent business. The Deluge of Mrs. Dooley to large audiences 2-7. 9-14: Mary Hampton and co., Baker and Lynn, Bretta Family, Martin's Equine Marvels, Imhoff and Conn, the Beehives.

WATERBURY, CONN.—Jacques (Geen Jacques, mgr.): Julia Kingsley and Nelson Lewis, Hill and Hawks Wood, Smith and Bowman, Paul Stephens, Susie Fisher, Al. H. Burton, Montrell, and Gillette's dogs Jan. 26-31: Matthews and Harris, Rice Family, Haight and Dean, Hacker and Lester, Baird and Kenner, Hurster and Ryan, Will F. Denny, Ester and Webb 2-7 to big business.

NEW BEDFORD, MASS.—Bandy's (Theodore B. Bayliss, res. mgr.): Week 2-7: Lillian and Harry De Witte, Three Madcaps, Dell and Burton, Leslie and Curtis, Bennett and Young, Kimball and Donovan, Gordon H. Eldred, and Hines, Remington and Miles; R. L. G. Week 9-14: Will H. Fox, the Lenkeys, Wood and Berry, Metzger and Rogers, the Martinets, Cuny and Delno, and Three Dougens.

SAGINAW, MICH.—Jeffrey (T. D. Rumford and Sam Marks, mgrs.): Week Jan. 26-31: Dolph and Susie Lenkeys, Scott, Bryant and co., Gardiner, West and Camille, Tuscott, Marsh and Bartello, Mlle. Hilda, Barnes, Leon and Bertha Beckwoods, and Bantons. Week 2-8: Four American Travelettes, Bartello Sisters, Ellsworth and Burt, the De Mottis, Alf. Holt, Cole and De Lano Duo, Bagnascope.

FALL RIVER, MASS.—Rich's (A. E. Rich, mgr.): American Burlesquers returned 2-4 with good results. City Club 5-7.—Casto (Al. Haynes, mgr.): Valerie Bergere and co. headed bill 2-7 and made a decided hit. Remainder of bill was good and business likewise. 9-14: Maggie Cline, who got her first start here; Golden Gate Quartette, Collins and Hereford, Diamond and Rose, Lutz Brothers, Clatilde, Antonio, and others.

SYRACUSE, N. Y.—Bastable (C. H. Plummer, mgr.): Week Jan. 26-31: Two-Ichi Troupe, Lavender and Thompson, Artie Hall, Eddie Mack, George Yeoman, Howard Bolton, and sketch, A Girl of Destiny. Business good. Fields-Two-Dee 2-7 opened packed house; Snyder and Buckley, Rice and Cady, Carbonin Troupe, and Newsboys' Quintette pleased. 9-14: Carmen, Jess Dandy, Ed Vann, and others.

LYNN, MASS.—Gem (Charles Shanks, mgr.): Week Jan. 26: Bowles and Bohan, John F. Donnelly, Leonard and Rastede, Princeton Sisters, Fred Caldwell. Proctor's Sag.—Bijou Concert Hall (Mayor Nelson, mgr.): The Kingsberrys, Strand and Strand, Mason Le Blanc, Miritta Marks, Klein and Klein. Week 2: Morin Sisters, Sig Guillmetti, Phillips and Hamilton, the Dittinos, and Edith Roberts, and the Randolphs.

INDIANAPOLIS, IND.—Grand (Shafler Seidler, mgr.): Week 2: Webb's seals, Andreasson Brothers, Geo. W. Day, Libbey and Trayer, Florence Bindley and her "diamond dress," Lizzie Wilson, Lizzie Evans, and Harry Mills in The Country Dance, and Orth and Fern to excellent houses.—Empire (Charles Jamieson, mgr.): Rents-Stanley co. to big house.

SCRANTON, PA.—Dixie's (Henry F. Dixie, mgr.): Week 2-7: Mlle. Theo and her horse and dogs, William J. Daly, Carmen Sisters, Richard and Colle, White and Simmons, James Robinson and co., and the Roberts Four; excellent business. Moonlight Maids (return) pleased usual crowds Jan. 29-31. Rose Hill Folly co. 2-4; good business.

PATERSON, N. J.—Bijou (Mrs. Ben Leavitt, mgr.): Rose Hill's English Folly co. Jan. 5-10 to good business. Co. pleased. Transatlantics 12-17. City Club Burlesque co. 19-24 to good house. Trocadero co. 26-31 to good houses. Frank P. Carr's Thoroughbreds 2-7 to good houses. Co. pleased. Big Sunday concert 8. Al. Reeves' Big Show 9-14.

READING, PA.—Bijou (Updegraff and Brownell, mgrs.): Phil Sheridan's Big City Sports Jan. 19-17. Merry Maidens 19-21: performances and houses good. Rehle's Knickerbocker Burlesquers 22-24. Moonlight Maids 26-28. Both gave good performances to large houses. Clarke's New Royal Burlesquers 29-31: performance good; houses large.

WILMINGTON, DEL.—Dockstader's (W. L. Dockstader, mgr.): Inez McCusker and Abbott Davidson, Brunnell and Kimberly, Martine Brothers, Odetta, Reston, and Greene, Welch Brothers, Wayne and Lemare, Alfred Hiero, and Evans and St. John 2-7: good bill; large audiences.

COLUMBUS.—Empire (H. A. Weisman, mgr.): Good attendance continues. Week 2-7: Mr. and Mrs. Reynolds held the headline position with credit. Eva Mudge had second honors. Lotta Gladstone, Flood Brothers, Brennan and Martini, Drummer Quartette, and Murphy and Nichols were also in the bill.

MINNEAPOLIS, MINN.—The Imperial Burlesquers at the Dewey week Jan. 11 to the usual crowded houses. Fred Irwin's Biz Show gave a strong bill week 18 to big business. High Rollers week 25 to good houses. A Night on Broadway week 1 scored. Harry Morris kept the audience in continual laughter.

OAKLAND, CAL.—Novelty (Tony Lubelski, mgr.): Jan. 19-25: Arthur Allen, Gaston and Harvey, Camille Personne, Norman Stanley, Leon and Tomasso.—Broadway (A. R. Peck, mgr.): 19-25: Al. G. Olif, Poodle Jones, Billy Fleming, Miss Golding, and Boyle and Lewis.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, proprietors): Week 2-7: Nichols and Nichols, Cook and Don, Howley and Leslie, the Agnes, Leona Thurber and her nickelodeons, Eugene O'Rourke, and Dillon Brothers; big houses.

ST. PAUL, MINN.—Star (Miller and Wittig, lessees; M. H. Singer, mgr.): 1-7: The High Rollers gave a good entertainment to large patronage. Harry Morris co. 8-14.

LOUISVILLE, KY.—Buckingham: Week 1: Ben Ton Burlesquers. Bohemian Burlesquers 6.—Hopkins' Temple drew large business 1-7 with The Great Lafayette Show.

MONTREAL, CAN.—Theatre Royal (J. B. Sparrow, mgr.): 12-17, New Majesties played to good business. Trinity Pavee Burlesquers 19-24 drew well. Reed Beaten 26-31. 2-7: A Montana Outlaw.

LOWELL, MASS.—Casto (Al. Haynes, mgr.): Week Jan. 26: Mildredy and Carlisle, Barton and Wakefield, Robinson and Grant, Bennett and Young, Grant and Grant, Klein and Clifton.

MADISON, WIS.—Fiem's (Fred Fiem, mgr.): Week Jan. 26: Foster and Foster, Aerial Smiths, the Linns, Mabel Everette, Jennie Andos, Dunn and Mackey.

BUTTE, MONT.—California (John Mlech, mgr.): Musette, Valina, Viret, Australian Lilliputians, Valeca Schorcht, violinist, and the California Ladies' Orchestra week 8.

HAMILTON, CAN.—Star (W. Stroud, mgr.): Week 19: James B. Purvis, Le Mothe Brothers, Jessie Leary, the Fillmores, Larry Shaw, Towner Sisters, and kinetoscope. Good performances and business.

LA CROSSE, WIS.—Palm Garden (H. Noll, mgr.): Bruce and Bruce commenced a two weeks' engagement 8, and are drawing good houses.

MATTERS OF FACT.

George D. Hart, who is playing leories with the Perschi-Delittal company, is meeting with success.

R. J. Riley has a comedy-drama sensationally complete and ready for production. The equipment is valued at $3,000, and Mr. Riley wants to sell, as he has purposes in other directions. He may be addressed care Adams House, New Haven, Conn.

Joseph F. Wagner, of 103 Fifth Avenue, has published 22 illustrated postals of views in Boston, containing likenesses of head and cast pose and small detail information. The book is bound in cloth and the price is 25 cents by mail.

"Matchmaker," our club offer, a document of reputation, who has the ear, would discover men with capital to back in big productions.

J. Sidney Mayo has published his play of Freeman of Bothell, which ran sixteen performances at Grand Avenue. It is said to be an interesting piece, and Manager Mayo has high hopes for it. Thompson and Dundy may try for its presentation by one of the small companies.

The new Opera House of Nyack, Rockland Co., will be ready for opening about March 1. The house will seat 800. Gus Rehse, who will manage it, is making all arrangements, and it is believe the date will exist sooner.

S. Schlesinger, theatrical promoter, is now located at 128 West Twenty-sixth Street. His offices are moderate, while his work commends with the best.

George W. Randall's Pretty Bad Boy company, Rentzel, has been booked a number of weeks through Southern and Southwestern New York.

Edith Rowland, who is playing Hyrtl Bliss in The Gay Lord Quex, has met with great appreciation during the tour of that piece.

Nat S. Solomon, the musical director and song writer, has severed his connection with the A. Wiz Woman company, and has returned to New York.

Butterfield and Beardsley's Opera, Man in Black, has been meeting with success on its tour, playing to S. R. O. in five consecutive towns. Charles E. Bissell, of the company, has recently purchased a very good light which he said to be superior to any now in use.

Maurice Goldkette, the young piano virtuoso of the Academy of Music, Pittsfield, Mass., has taken the management of the Casino Theatre, a small show house in that city, and will open on Feb. 9.

LETTER LIST.

Members of the profession are invited to use The Mirror's post office facilities. No charge for advertising or forwarding letters except registered mail which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 15 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Asquith, Mary. Adell, Alnett. Helen Anderson. Blanche Aldrich, Leona Adams.

Barrett, Gertrude, Adah Dunlap, Kathryn Nelson, Bonnie Bonner, Hilliam Bell, Mrs. Bostock, Hallie Bonner, Vivian Blackburn, Hattie Bell Hardy, Beulah Gardenier, Bessie Grace Baird, Jessie Bartlett, Mrs. A. Bunnell, Florence Bell, Mrs. Bertha Bell, Mrs. Bell H. Hopkins, Mildred Bailey, Lorraine Bellit, Mrs. Burton Harrison, Alberta Hallam, Grace Boyer.

Ives, Alice E., Flo Irwin, Vera Irving.

Jordan, Ruth, Imogene Jefferson, Georgie H. Jones, Kennedy, May, Libbie Kirby, Bessie M. Kinsinger, Ada M. Kimball, Mrs. R. E. Kelly.

Lawrence, Ella, May Lotteram, Gayle A. Lee, Claire Lane, Marie Lefforter, Lucille La Verne, Maude Lorriner, Gwendolyn La Rue.

Maurice, Josie, Ethel K. Mellish, Rose Melford, Bessie Marston, Daisy Morgan, Fanny Marlatt, Mrs. Frank Marks, Lena Mackenzie, Maude Mann, Arquetta May, Clara Miner, Rose C. McClure, Grace McLeod.

Norcross, Ethel, Della Niven, Nellie A. Newcomb.

Quigley, Gussie, Grace Ogden, Anna Gallaux.

Price, Eleanor, Madame Phillips, T. Powers, Miss Patrice, Mildred Palmer, Jessie Pettis, Madeline Paine, Mabel Perry.

Russel, Hilda, Margaret Rourke, Helen Ray, Marie Roslyn, Carrie Reynolds, Julia Rice, Elsie Russell, Estella Rogers, Florence M. Randall, Esther Rogers.

Stowe, Clair, Grace E. Stone, Kittie Stevens, Estelle Stephenson, Evelyn Selbie, Marion Stanley, Lillian Vaughn, Jean Stanley, Edith Stuart, Estelle Sanford, Mrs. A. E. Stevens.

Tabor, Lois E., Lydia Y. Titus, Mary K. Taylor, Edythe Tyler.

Vivier, Stella.

Wilson, May, Francis Whitehouse, Dolly Wray, Bessie Warren, Hilda Warren, Adelaide Wise, Beata Winfield, Mrs. E. G. Wilson, Florence Wolcott, Muriel Walling, Donna Willis.

MEN.

Arthur, C. A., A. S. Aaxel, Geo. Andrews, Guy T. Atkinson, Chas. Aveling, J. Lee Allen, Jos. Armstrong, Douglas R. Atherton, Frank Ashton, Jas. Allen, Edmund F. Abbey, Geo. Allison, Constantin Alberti, Otto F. Ander.

Bradbury, Jas. H., J. M. Byram, Robt. Bertram, Chas. O. Bassett, F. W. Bernard, Conrad Bolden, Henry Belmar, Andrew Byrne, Frank Baker, C. H. Burrell, C. E. Billings, Felix Bial, Harry M. Blake, Jas. Brian, Robt. A. Bennett, C. B. Bronsletter, H. D. Blakemore, E. F. Beardsley, Hope Booth, Kenneth D. Bledoe, Colonio Baker, Jr., Bertram and Willard.

Cook, Carl, Arthur Call, Matthew Corrie, Chas. D. Clark, Richard Cornell, Augustus Cook, W. L. Cameron, C. Christo, Ralph R. Cummings, Frank Cheney, Walter Caryll, Eugene Cowles.

Dodson, Jos. F., Arthur Dickerson, Jay F. Dunn, Eddie De

THE FOREIGN STAGE

LONDON.

"Gawain's" Gossip of the Plays and Players of the English Stage.

(Special Correspondence of The Mirror.)

LONDON, Jan. 17.

Inasmuch as we have only had one new play and that being like Mr. Middleton Burt's baby, "only a very little one," the members of the dangerous classes (as some people would call dramatic critics) have been able to go around writing notices of trivial music hall ditties and comic effusions of suburban pantomimes. Theatrical Valentines have, however, been somewhat fathered during the week by the receipt of a letter sent to these shores by my old friend H. B. Willard. This fine actor sets forth in his epistle certain more or less common sensible suggestions for the formation in these islands of a kind of a sort of a repertory theatre. As Mimes readers are doubtless already acquainted with the main purport of Willard's proposals in this connection, I need perhaps only point out that they have been very variously criticised on this side and that in some cases much more or less humorous copy has been extracted therefrom. I may add that from time to time there crop up all kinds of strange schemes for the propagation of national theatres and things, but nothing ever comes of them.

The new playlet above mentioned was entitled Admiral Kean. It was the work of Gladys Unger and told the good old conventional story of a giddy girl becoming deeply fascinated with an impudent actor. In this case the actor is, of course, the great little Kean, the gypsy tragedian who, by dissipation ended all too early his meteoric career. Unlike the David Garrick of a similar play, Kean for some time encourages the girl's endearments, well knowing, forsooth, that she is betrothed to a hard working and highly respectable nobleman. Anon, however, little Edmund (who by the way, is accompanied by a disguised girl, whom he takes to be a boy!) repents somewhat and fights a duel in order to punish an aristocratic but profligate person who would fain betray the aforesaid village damsel. It may be said of this little play that, with all its faults (the faults of inexperience), it is at any rate far more sensible than the long, lumbering verbose drama which the elder Dumas wrote around the little Edmund some fifty or perchance sixty years ago. Anyhow Papa Dumas wrote this play about the time of his historical visit to the Palace of Justice at Rouen, when, you will remember, the judge of instruction said to Alexandre, "What is your profession, Monsieur?" Dumas replied, lustily, "Were I not in the birthplace of Corneille, I would say I am a dramatist." To which the sly judge remarked, "Have no fear, Monsieur; there are degrees in everything."

But I digress. I must add that Seymour Hicks was effective as the volcanic Kean, that Henrietta Watson was ditto as the village heroine, and that Vincent Sternroyd was excellent as the would-be betrayer. Miaillee Terriss contributed some capital music for the play. I need not tell you that the writer of this Kean playlet did not avail herself of the fact that the eccentric Edmund once brought home from America the toe-bone of his great tragic rival, George Frederick Cooke, and that after having the said toe-bone placed in a costly setting, he put it on the mantel-shelf and commended his wife and his son Charles, afterward also an actor, to daily worship the sacred relic, which they promptly didn't.

I ought to mention that the above Kean performance was given at the Vaudeville as the first of four matinees in aid of the distressed poor of the Strand district who, alas, like many others in this town just now, need help badly.

Last Sunday night the Playgoers' Club gave a grand promenade concert at Covent Garden in aid of their excellent fund for taking poor children to the pantomimes and feeding them while they are there. Also last Sunday, the O. P. Club had a very interesting debate on "The Value of Personality and Influence to Stage Players." The debate was opened by Mrs. Oscar Beringer, who adapted Little Lord Fauntleroy and who wrote that strong drama, A Pit of Old Chelsea, in which Mrs. Minnie Maddern Fiske has achieved such a success in four States. The chairman was Mrs. Beringer's charming daughter, Esme, and a jolly good chairman, too.

Wilson Barrett on Wednesday started a series of matinee revivals at the Adelphi with a fine all round performance of The Manxman. The Christian King will still be given of nights for a while. Barrett must finish his Adelphi season on the 31st. William Greet and Murray Carson will then let the theatre for a month to Mrs. Cecil Raleigh, who will then try (preparatory to suburban touring) a new play written by her husband and entitled A Queen of Society.

Beerbohm Tree revives The Merry Wives of Windsor to-night at His Majesty's for one month only, when he will produce Resurrection, as adapted from Tolstoy by Michael Morton and France's M. Henri Bataille.

I regret to learn that Winifred Emery, wife of Cyril Maude, who runs the Haymarket with Frederick Harrison, is again very ill. Captain Marshall's play, The Unforeseen, is still going strong at this historic house. The King went to see this piece during the week.

We have had three new melodramas vouchsafed unto us. These minor dramas were all more or less marrow-freezing. They were The Best Must Win, by Frances Gilbert and Myles Wallerton, at the Shakespeare, Clapham; Judy; or, A Child of the Streets (author's name not given), at the Standard, Shoreditch, and The World's Desire, at the West London, up in the ancient borough of Marylebone. They all proved strong pieces, albeit very conventional. In the first named play the chief villain turned on an electrical engine which he called "the kiss of death." This swept its victims down a sort of shoot into Eternity, before they could say "don't!"

In the meantime I have to state that during some few visits to the variety shows this week I also found several of your native favorites delighting our London audiences. These artists included Burke and Andrus at the London Hippodrome, up west; Boyd and Gilfain at the Cambridge, down east; George B. Bobee at the Hammersmith Palace; Alexandra Dagmar at the London Pavilion; Charles E. Edwards and May Moore Duprez in their respective turns at the Oxford; Harry Rosen and his droll dog; Frank Lincoln, Charles Maldare, and Blockson and Burns at the Alhambra, and Clark and Hamilton and Vesta Tilley (who is as well known in America as she is here) at the Tivoli. Vesta has for the nonce gone in for tragedy on a small scale, by presenting and beautifully playing a dramatic scene written around the poor boy-poet, Chatterton, who it will be remembered committed suicide at the age of seventeen after a terrific struggle with poverty.

I have to record excellent business with the two new fairy plays, The Water Babies (after Charles Kingsley) at the Garrick, and Mrs. Hodgson Burnett's somewhat sad but very sweet domestic drama, An Unfairy Princess, at the Shaftesbury. Success has also attended the revival of Brown at Brighton, at the Avenue, a show which is being backed by a real live Prince (N. B.—A foreign house, not one of the British brand.)

Speaking of princes and such like more or less high class magnates, I have to chronicle the more or less joyful fact that another Peer of the Realm, one Lord Lyveden, has this week honored the stage by becoming an actor. As, however, this peer has really been badly treated by his "people," and is driven to earn his livelihood, and as he is also not at all without histrionic ability, there need be no complaint at this latest aristocratic invasion of the stage.

LONDON, Jan. 24.

While we were waiting this week for the production of certain important new plays, there was a good deal to interest those who are at all interested in affairs of the stage. In the first place, Sir Henry Irving has been unable to find Shakespeare's Globe to whereon his new play, Dante, and the repertory for his next tour, which begins on Thursday, was also to make his "Calls for All Comers." In all sorts of rooms—even the underground kitchens in and around the Strand district. Still, Sir Henry seemed well and happy, both in these cellars and even and in the impromptu stage which he has rigged up in Bedford Street, Strand, in the old premises of the Green Room Club, which has reserved to itself a palace opposite the Alhambra in Leicester Square. Sir Henry took the chair at this new and lovely Green Room Club a few nights ago, and told stories and sang songs quite in his old form until will into what Rabbi Burns (whose birth anniversary is to-day) called "the wee sma' hours ayont the twal'."

The next thing to cause us deep concern was a letter which the fair Olga Nethersole sent from Paris, inspiring the London journals to state that her pet Irish dog had strayed away from its London home. Olga's pathos created a profound impression, but up to the moment of mailing I have not heard of that bow-wow's recovery.

We have also had still more newspaper discussion as to the worthy Willard's recent proposals concerning the endowment of a Repertory or National Theatre. But even counting the expressions of opinion published this morning in the *Era*, the *Daily Mail* and so on, we are still left trooting south-by-north, as dear old Russell Lowell put it.

Critic William Archer—always ready to don his epistolary mocassins and to go on the paregraphic warpath in what he holds to be the good cause of a subventioned playhouse—has also been at it again; and all this, mark you, in addition to the rehearsals of his adaptation of Master Ibsen's play, which under the blithe title of When We Dead Awaken, is to be produced by the Stage Society at a private performance to be given at the Imperial Theatre to-morrow (Sunday) evening. I am just now busily engaged in wondering what the Wesleyans, who recently bought the Royal Aquarium, which includes the Imperial, will have to say to this Sabbath play-acting, even though no money will (or can) be taken at the doors.

Another matter of some theatrical, or at least playgoing, interest was a case in a police court this week. A man was charged with having been drunk and disorderly in a certain suburban theatre. In defense the defendant pointed out, and apparently proved, that he had merely hissed a certain reference to Joseph Chamberlain which didn't please him, whereupon he was hustled out and hence the disturbance. The magistrate seemed to agree with him and only fined him seven and a sixpence for the doctor called to dress the defendant's head, which had been injured by his having fallen down the theatre steps. "What," quoth the defendant on leaving the court, "may I not express disapproval of anything, however bad or wrong, in a theatre?" "No," replied the worthy Beak (as the Artful Dodger would have called him), "nowadays you must only express approval in a theatre!" Nice, isn't it? to have to swallow all the many bad plays and worse players one sees around of late, and even to gulp down without remonstrance the oftentimes vulgar and coarse, not to say ultramarine tinted jokes of the average London comic singer!

I regret to have to record three deaths in the theatrical and variety professions—namely, that of John Furneaux Cook, a popular operatic actor; of Jessie Macnally (Mrs. W. H. McCarthy), a bright young music hall serio, and of Julia Lalor Shiel, a clever burlesque comedy actress, news of whose sudden death has this morning been received from Australia. Miss Shiel was a descendant of the old-time great Irish orator and dramatist, Richard Lalor Shiel, and was about forty. Miss Macnally, who had been ill seven months, was only thirty-five. Poor "Jack" "Furnace" Cook (as his friends mostly called him) was sixty-three and had been blind during the last two or three years, so his end may perhaps be regarded as a merciful release.

And now for the new plays. The first of these was a touring musical comedy which came into the suburbs bearing the title of a piece in which your quaint Thomas Q. Seabrooke was wont to shine—namely, The Isle of Champagne. It proved to be the usual musical mixture in which (to paraphrase Sir Benjamin Backbite's metaphor), "a rivulet of plot meandered through a meadow of music hall turns." There were indications that the author, one Gilbert Perry, could an he would make rather a strong play of it. The comical business was exploited by Fred Danvers, an old, though young, pantomime hand, and Marie Rainford, some time a music hall serio.

The first important West End production this week was For Sword or Song, presented by Julia Neilson and her husband, Fred Terry, at the Shaftesbury on Wednesday night before a crowded and distinguished audience. The piece is described as a poetical music play written by Robert George Legge, made—which I suppose means constructed—by Louis Calvert, and musick'd by Raymond Rose. Now all this trio are clever, not to say brilliant, men—Legge as poet, Calvert as a producer, and Raymond Rose (son of Marie Rose) as a composer. And yet they have somehow rather muddled their play, and certainly they have allowed young Gordon Craig, son of Ellen Terry, to "over-produce" at, or rather to overload it with all sorts of strange, unnecessary and often ugly sprites and demons designed by him. For Sword or Song is a fantastic allegory, written for the most part with true grace of diction and poetic insight, and that being so it is a pity the conglomeration of talents concerned have so got in each other's way as oftentimes to make the piece neither dramatic flesh, constructive fish, nor musical good red herring—if I may be thus allowed to adapt an old English proverb. The scene is laid in Hungary in the fifteenth century, and the hero, Count Vladimir, splendidly acted and splendidly sung by Julia Neilson, shows such a liking for poesy, or song, instead of warfare, or sword, that his father, the stern and terrible Twarar, grandly performed by Fred Terry, turns him out of the local Counteries, so that the impulsive and fanciful youth is fain to find shelter among a band of peregrinating Tziganes. These wild gypsies anon capture Count Twadar, who has long persecuted them, and resolve to slay him forthwith. They draw lots as to which one shall do the direful deed. The lot falls on the young Vladimir, who, however, instead of assassinating his parent, plots with a supposed gypsy girl with whom he has fallen in love to help the some time tyrant to escape. In due course, however, Twadar runs against an old enemy of his, one Count Andros, and they fight. Twadar falls mortally wounded, but repenting in time reinstates his poetic son and after giving him in marriage to the supposed gypsy girl, who is, as you will have guessed, the long-lost daughter of Count Andros, Twadar dies to the strains of music to which he has just become converted.

As For Sword or Song, which was enthusiastically received, is about to be cut and rearranged on certain of the above lines, some of which I suggested to the authors before the play's production, you may anon hear more of this theme from GAWAIN.

PARIS.

The Passing of the Moulin Rouge—Bernhardt—Gossip.

(Special Correspondence of The Mirror.)

PARIS, Jan. 30.

Hélas! The heart of the Englishman is overflowing with sorrow—your tourist of America is filled with grief and he knows not where he may go—for the Moulin Rouge is now of the past. Its sails of red are still and its thousand lights no more entice like moths the belle demoiselle of the demimonde and the light-hearted, light-headed youth of our city. The wicked American no longer his wife studies to gaze at the forbidden sights and revel in the atmosphere of cologne and wine, nor can the stolid, wondering subject of King Edward exult in the flying lingerie and feel his heart filled with sinful joy as the hat is kicked from his head. Hélas! The Moulin Rouge is but a memory, and saddest of all it is that but one of our journals noticed the passing.

An effete, effeminate and half-starved man was made to remake the dances of the quadrille. But to what use? Mme. Valentin came and went heart-broken. The Mauve Promenade, too, was deserted, and Jane Avril, oh, what joy when she entered! But the joy did not last, for even she could not awake the pleasures now dead. For the signs of the approaching destruction of the Red Mill, as you of America say, had filled with grief the bosoms of all.

Odette d'Egmont, too, was there. She told of the old days when the Moulin was each night filled to overflowing—when the photographs of the dancers were in the windows of every shop, when all was light and love, and wine, woman and song was the cry. She told of La Sauterelle, who would never retire before seven in the morning and who danced and danced with an abandon marvelous, and of how she herself had taught to Mlle. the Chabert. And she spoke of others, too, whom all of Paris had known and loved.

But now! Well, a music hall will be erected, a park will be laid out with the fountains, the flowers and all that may make it beautiful. But the Moulin Rouge is gone and who can replace it? Who can recall its glories of old and the joys that lived beneath its old red sails? Hélas!

The divine Sarah has given us recently great pleasure, for we all swelled with enthusiasm for Théodora de Méricourt. Paul Hervieu is the creator of the piece. A play by Hervieu, acted by Sarah Bernhardt. Think of that! What wonder that the enormous crowd flocked to her theatre? The play tells us of the heroine of the Revolution, and since it was learned what the play was to be and who was to appear, how the authorities have searched through the musty tomes of the old volumes to learn of her!

Perhaps the Théodora of Hervieu is not quite the Théodora of history, but what matters it? We have, in her piece, an idealized heroine such as Bernhardt knows so well to give us. And how grand, how wonderful is she in the Salpêtrière scene, when in her madness she recalls the names of those who attended in former days her salon. The piece is in six grand tableaux. The mounting is superb, the costuming marvelous in beauty and in accuracy, and Bernhardt is incomparable—magnifique. She thrills the spectator with her attitudes and with the intonation of the voice. She is truly wonderful, our divine Sarah.

Titania, the queen of the fairies, has been smiling at us from the stage of the Opéra Comique, and to such beautiful music has she danced! And yet what inconsistent words, for the libretto and the score do not travel hand in hand, but rather do they seem to dislike one another, so far apart do they separate. MM. Gallet and Cornesan wrote the libretto, and they are not greatly to be congratulated. But Georges Hue, who composed the music, has attained a success, although in places his notes are perhaps too grave and classic for such a theme. But on the whole she is pleasing, this Titania.

In La Famille de Brassour, at the Folies Dramatiques, we have what you call the farce—a military play which takes its place beside those of Champignol and Sursis. It is amusing, very, and tells us of the household mixed so that no one may know who another is, and the audience laughs—which is the proper thing for an audience to do and which pleases the management and the actors. Hence the success of the piece is assured. In it appear Tristan Bernard, Coquet, Milo and Modot, and Mlle. Bignon, who plays the leading role, is superb.

A play clean, moving and sensible was Le Secret de Polichinelle at the Gymnase. And it, too, proved to be a wonderful success. In this piece Pierre Wolff tells to us of how M. and Madame Jouvenal have an only son, Henri. They wish him to marry, but no! He will not. And then they learn that he has a mistress and a child. They visit them and feel for them a regard, for the child is beautiful and the mother, though a servant, is good and deserving. And so Père and Mère Jouvenal relent and Henri and the girl are married. Ah! how popular nowadays is the happy ending!

The only defect in the piece seems to be the errors in the composition. The first act was good, but then the author was exhausted and had to depend upon puerile complications to extend the piece into its three acts. As Jouvenal, M. Huguenet is good, while M. Colombey, as the friend, is amusing. Madame Judic, whose part is small, has a voice exquisitely tender and a pleasing manner.

A very pretty comedy is Pour Etre Aimée at the Athenée. It tells us of a young queen who desires to cause her husband to love her. Of course, in the end he does. But, foolish king! Why did he not in the first place? Any one else would have. Mlle. Yahne is the queen. She is adorable. M. Hirsch, Madame Guitty, and Madame Miramon, too, are good, excellent.

A simple and very human drama is Jeunesse at the Bodinière. It tells a simple story in a simple manner, and its novelty and unconventionality are to us pleasing and a relief. Max Halbe wrote the piece, which has been translated by Madame Myriam Harry. We are charmed with Mlle. Bertile in the leading role, and are also well pleased with the efforts of M. Bourny and M. Bernard.

At the Comédie Française, Maurice Donnay's L'Autre Danger met with great appreciation, although the story I for one did not like. Maurice Donnay is, we all know, a skillful writer and as a creator of dialogue, excellent. But even he could not make agreeable the story of the marriage of a young girl to the man who has been the lover of her mother. To be sure, I heard the mother deny this, but the mother? *Eh bien.* We see her. We know her. And we do not believe her. For the young girl, our hearts bleed. For the lover there is no sympathy, and for the mother—what? Nothing but contempt and disgust. It is a story shameful, disgusting, nauseating, even though the acting is good and the offensive decay of the piece is covered with a cloak of subtle refinement. But the dénouement chosen by the dramatist reveals the hideous skeleton, and the piece, though clever, is unsightly and quite impossible. The leading roles are ably acted by Madame Bartet and M. Le Bargy. The others of the piece are MM. Joliet, Delauney, and Miles. Bertiny, Plôrat, and Kolb.

A play curious and puerile was Les Tabliers Blancs at the Théâtre Antoine. And yet underneath there were cruel truths that will, I think, make the housewife reflect. And for that reason, perhaps, they do not like it. But the husbands! Them, I am sure, it pleased greatly. The piece tells us that the servants in a certain country have declared what you Americans call a strike. How well you know of strikes! I need say no more. Only M. Levernet, who has married his servant, is sure of his dinner. The moral is, marry a servant, is it not? It seems to be, for the men all find that their wives are useless. How does it end? It would end perhaps with the starving to death of the men of the country unless the strike were settled—as it is. But what does it show? I do not know unless it shall serve to make the wives cook. And then the poor husbands! While their wives are learning how they will curse M. Bénière, who wrote the piece!

With a company of twenty-five Mounet-Sully has started on his tour. Bon voyage, monsieur! He will go first to Liege, then to Brussels, and will visit Tours, Limoges, Toulon, and Marseilles. When the Riviera season is in its glory he will play at Cannes and Nice as well.

Madame Regine Martial has written a play called L'Ecole des Menages, which will be produced at a boulevard theatre. Perhaps the slandered housewives, who have attended Les Tabliers Blancs will be present at each performance. Why not?

The Legion of Honor has at last recognised Tristan Bernard, the playwright, and Bernard Samuel, of the Théâtre des Variétés.

Siegfried, with Jean de Reszke to sing for us, opened at the Opéra on last Monday night. De Reszke is always a success, is he not, so what use to speak further? And M. Gailhard has returned to assume the management of the house.

Isidora de Lara has named his new opera Siddharta, and Siddhart Buddha before he became deified. Paul R wrote the libretto, and Victor Maurel, Sylv d Mlle. Charpentier will be in the cast. The opera will be produced early in March at the Théâtre des Arts.

We hear that M. Lelolr, of the Comédie Française, has written a play in two acts and seven scenes, which the manager of the Ambigu has accepted. Two acts is not many, but why so many scenes?

And Josephine Peladan and Paul Marieton have also written a five-act piece and have named it after Cæsar Borgia, who, alas, is dead. So it is. Never in a man's life is the play named for a man, but after he is dead and cannot object then, *parbleu!* they do as they will. Ah! How unfortunate it is to die!

LE BRUN.

ROME.

Novelli's Superb Triumph—Resurrection—Other News.

(Special Correspondence of The Mirror.)

Jan. 27.

Traversi's adaptation of Tolstoi's Resurrection was not a success, notwithstanding the remarkable efforts of the artists who undertook the principal roles. Neither Novelli or Signora Giannini felt their parts. The scenery was magnificently accurate, especially the prison, hospital and Siberia scenes. So much was expected of the play that Novelli's elegant theatre was filled by all the aristocracy and artists in Rome, Ristori being also present, as she invariably is on first nights of importance. The applause was very weak when there was any.

The play Istruttoria, from the French, given at the same theatre, was, on the contrary, an enthusiastic success—a rare, genuine, authentic and clamorous triumph. Novelli, also, was in his most glorious moods, and obtained one of those victories which make an epoch in an artist's life. His conception of the part was as powerful as it was original, and as original as it was powerful. He put his whole soul in the part. He lived and suffered intensely with the character he impersonated, as those who saw him after the performance could well realize.

Do you know the play? If not, here is its synopsis: The president of a court of justice in a provincial town has been murdered in the street, at night. Several wounds and bruises are found on his body, but a blow on the left temple, probably by a stick, was the cause of death.

The judge who presides over the trial—Novelli—is one of those men who live only for their office, and it was he who last saw and spoke to the victim. They had spent the evening together with some friends; had left the house together, and had parted at the corner of a street. An examination of the president's house sheds a little light on the mysterious crime, a packet of a woman's letters and a portrait being found there. The police immediately recognize the portrait as that of the wife of the representant of commercial houses. She is considered to be of a light, fast character, and one who lives beyond her means. Her husband is jealous, and in her letters she complains of his violence and threats. This is enough in the eyes of the police, and the husband is accused of the murder. The judge has two stupendous scenes here—one with the husband and one with the wife. The man defends himself badly, contradicts himself, and cannot find an alibi. The woman acknowledges her relations with the murdered man, but swears that her husband is innocent. This closes the first act.

In the second we find that the prisoner's counsel (according to French penal law) has been examining the case by himself, and comes to the conclusion that the murder was committed along the road, when the president was walking with the judge, unless the victim, after leaving the judge, had turned back on his steps. But this hypothesis is denied by the position of the victim's body, which was found lying with head turned to the house.

The advocate asks the judge to give an explanation of these facts. His counsel's suggestion is thus aroused, and the judge, in his anger, orders the husband and wife to be immediately brought forward together, and here, in a most dramatic scene, the woman confesses that she committed the crime. But this is not so. She accuses herself to save her husband. An expert doctor comes forward and declares that the murder was unconsciously committed by an epileptic, and looking at the judge in his professional way puts certain questions to him, with the result that the judge at last confesses that he is epileptic. He says that he remembers walking with his friend and talking of penal cases, and how easy it would be for one of them to be assassinated in that deserted street, with no one in sight. "After that," says the judge, "I remember no more, until I found myself at home." He brings all his powers of memory to remember more, and in his struggles to remember he falls in a fit in full court. And thus ends this dreadful play, which has aroused the public's enthusiasm more than any play I recall for many a long day.

You may imagine what a part Novelli has here—the innocent murderer of his most valued friend. He was grand in his epileptic fit, and still greater in his facial expressions before the fit overtakes him. It is a wonderful performance, but most terribly painful at the same time.

Another successful play, though of quite a different stamp, is The Invincible, by Orlani. Some of the situations remind me of Hamlet and some of André Cornelis, by Bourget. The plot rests on the discovery of a secret, as in Hamlet. Monesi's mother has wed the murderer of her first husband, Monesi's father. The woman, however, ignores the horrible fact of her second husband's crime, and this second husband adores her, as also does her son. And she lives in happiness between the love of these two men.

It is the son's love for his mother which prevents him discovering the horrible secret to her. The second husband, however, fearing that the son may betray the secret to his mother, poisons himself. Thus he thinks his memory will ever remain dear to the woman, for whose sake he committed the crime, for the son would never procure a useless grief to his mother when once the criminal was dead.

The man is right. The son does not betray him after death, though he knows that his mother will now love the memory of her second more than the memory of her poor, murdered first husband. This thought is hell to the son, but for his mother's sake he keeps it to the end.

Giacosa, I hear, is writing another play, but he will not tell any one yet what its title is. All we are allowed to know for the present is that it is in four acts and will be given first in Turin by the Irma Gramatica company.

Tina di Lorenzo has also made her reappearance on the stage at the Alfieri Theatre, in Turin. She chose for her reappearance Goldoni's Pamela Unbile, in which she made her first great success at the beginning of her career. She is looking younger and handsomer than ever. She was received with enthusiastic cheers from a crowded house, and at the end received some splendid baskets of flowers.

Pregoli showed his usual generosity on leaving Rome. He gave 2,000 francs to four children's asylums, besides many stray hundreds to other charitable institutions and private people in need. This soon became rumored about, and whenever he was seen and recognized in public after that he was quite mobbed by a cheering crowd.

The congress of dramatic artists was a great success. Salvini was the president, and the congress opened with a conference on the late and much regretted actor, Emanuel. On the same night the Society of Dramatic Authors gave a reception in honor of the congressists.

Then the congressists were taken over the Palatine, and were received by the syndic and municipal authorities in the capitol, and at night there was another reception in their honor at the International Society of Artists.

Another evening Novelli gave a gala performance in their honor, and this was followed up by a Bohemian supper, at which many amusing toasts were proposed and drunk, and the supper finished with dancing, which continued almost until daylight. Here, again, Pregoli received quite a demonstration of affectionate admiration from all present.

And so Duse still thinks of building a national Italian theatre in Albano, fifteen kilometers away

from Rome. It is doomed to financial failure if built in Albano. If built in Rome, Florence or Milan it might be a success, but who is going to drive fifteen miles to and fro to see and hear what could so much more easily be seen and heard in Rome, at our own doors. We all hope that Duse will change her mind and build her theatre in some more come-at-able place than Albano.

Bouci, the greatest now in Italy, is setting rivers on fire wherever he sings. What a voice he has! What modulation! What phrasing! What accent! What breathing! What coloring! What expression! What passion! What amore! What union of the notes! What, what, what everything, indeed, that a singer should have, has he not? But to attain this excellence he studied seven years, whereas nowadays singers expect to come out after two years' study. But they don't become a Bouci at that rate—no, no, no!

S. F. Q. R.

AUSTRALIA.

Notes of Amusements at Sydney, Melbourne and Other Antipodean Points.

(Special Correspondence of The Mirror.)

SYDNEY, Nov. 15, 1902.

The Messenger Boy, which has met with splendid success during the past few weeks at the Palace Theatre, left on Wednesday, and George Musgrove's company are now touring New Zealand. Miss Fitzmaurice Gill is also taking a company through Maoriland, where she is favorably known.

Henry Lee as Cyrano and Eugenie Duggan as Roxane appeared at the Palace quite recently under William Anderson's management in Cyrano de Bergerac. Henry Lee recently starred in this piece in the Victorian capital, but, though the performances was lauded by the press and public, it did not prove a financial success. It is now nearly four years ago that Henry Lee appeared in this play at the Great Northern Theatre, Chicago.

J. C. Williamson has a trump card in Doyle and Gillette's Sherlock Holmes. The American actor, Cuyler Hastings, gives a splendid rendition of the name part, and the piece is full of go from rise to fall of the curtain.

Madame Melba, the Australian soprano, had a splendid season here and is now appearing in Brisbane, Q. She is due in Melbourne for the Race Carnival next month and will reappear there on the concert platform as well as entertain largely.

Poor little Ada Willoughby, who charmed us but a few years ago in The French Maid and similar musical comedies, died in Melbourne quite recently from heart failure. She was only twenty-five and previous to coming to Australia had a large English provincial experience. Her last appearance in Sydney was with Lee and Rial's World Entertainers at the Palace. At the time of her death she was under engagement to Harry Rickards.

Two of our managers, J. C. Williamson and Harry Rickards, have recently purchased valuable residential properties in Sydney.

Sanderson has concluded his successful Sydney season under Rickards' management. The greatest interest has been shown both in his artistes and in the system he exploits. Among others appearing at the Tivoli are the Barbettes, Victor Kelly, Pierrie Gallimore, Mr. and Mrs. Tom Hawes, Wallace Brownlow, and the Montrose troupe. Sanderson will head a Rickards company for a brief Brisbane season, opening Tuesday next. His supports include Mark Anthony, Wilton Brothers, Fanny Powers, Professor M'Cann, and Ray Jones.

J. F. Sheridan staged a revised version of Little Christopher Columbus at the Criterion recently.

Bland Holt spells success with a revival of A Million of Money at the Lyceum.

Maggie Moore has been seen in Melbourne in The Widow from Japan.

William Anderson's The 10.30 Down Express has been playing at the Adelaide Tivoli.

Frank Thornton concluded his Melbourne season with a revival of The Private Secretary. George Musgrove's Sorrows of Satan company will appear in Melbourne at Cup time.

The plans for the new Her Majesty's Theatre have been approved by the authorities and the house should be ready for occupation by next Winter.

The musical comedy, The Toreador, has caught on in Melbourne. George Lauri, Florence Young, Eric Thorley, Reginald Roberts, Hugh Ward, and Carrie Moore all do excellent work.

J. C. Williamson's Comic Opera company will produce The Greek Slave at an early date.

Mlle. Antonia Dolores had a splendid reception when she appeared in this city and was greeted by a $400 house. Coming immediately after the Melba concert season this is a splendid tribute to this favorite songstress.

Ticket speculators fell in badly over the guinea seats for the Melba season. No one was sorry besides the speculators.

Theatrical business all round continues on the up grade.

B. NEWTON DALY.

SYDNEY, Dec. 15.

There have been several changes of bill since my last advice. If I Were King, with Cuyler Hastings as Villon, proved as good a draw as Sherlock Holmes, which is saying a good deal. Cuyler Hastings is an established favorite here now, especially with the matinee girl. If I Were King concluded its Sydney season on Friday and J. C. Williamson sent the company for a brief visit to Newcastle, to be followed by a trip to Hobart (Tasmania), and on Boxing Night it is booked to open its New Zealand tour at Auckland.

At the Lyceum Bland Holt continues on the even tenor of his way. On Saturday he revived White Heather, originally produced at the Royal in 1896.

John F. Sheridan after a short revival of the ever green Uncle Tom's Cabin is now producing A Trip to Chicago.

Harry Rickard's bill at the Tivoli is up to its usual high standard and includes Harvey Boys, Jennie Ogle, the Nawns (who return to America next week by the Sonoma), the Schenk Brothers, and the Harbeck Troupe.

William Anderson has concluded his season at the Palace with The Worst Woman in London.

Henry Lee, who has recovered from a severe attack of gout, reappeared at the Palace recently in an adaptation of Sardou's Divorçons. Additional interest was lent to this production by the first professional appearance in Sydney of Madame Elsa Buhrow, who previous to her marriage to Max Buhrow, of Sydney, was well known in Europe as Mlle. Elsa Rahe, a student at the Royal Court Theatre, Vienna, under Frans Kirchner. Other members of the cast were Harry Plimmer, H. W. Diver, Helen Burdetta, and Josephine Thynne.

An experiment is being tried here in evening open-air entertainments under the title of "Continentals." The cricket ground, brilliantly illuminated, is the scene of action, and the bill of fare comprises Ballets, variety performances, ballads and band music. During the hot months there is every reason to expect a big success. Johnny Coleman, the human scarecrow, is among the variety talent engaged.

George Musgrove seems to have made and recognized a mistake in arranging his tariff for Madame Melba's operatic performances at Melbourne. Three guineas down to half a guinea for seats is more than the Australian public have been educated up to. After the first booking in Melbourne prices were wisely lowered, the maximum rate now being two guineas. The Melbourne critics are unanimous in praise of the diva, her supporting company and Musgrove's mounting of the operatic acts, which latter were from Faust, Rigoletto, La Traviata, and Lucia di Lammermoor. Madame Slapoffski, Louis Arens, G. Bensande, and Lempriere Pringle were all especially engaged for these performances, which were directed by Herr Slapoffski. Melba was unable to appear in Melbourne on Saturday last owing to indisposition.

Antonia Dolores has repeated her Sydney success in the Victorian capital. She will make a final Australian appearance at the Sydney Town Hall on the occasion of J. R. Sykes' benefit. Her appearance at her first Australian Managers' benefit insures a bumper house. Dolores will then leave for New Zealand and America. George Musgrove is producing A Royal Rival at Melbourne Princess'. Other shows at present in that city are Williamson's Comic Opera company The Mikado (this company is due at Sydney Palace at Christmas), Hawtrey's company in Lord Fauntleroy, at the Bijou; William Anderson, at the Royal in A Street Arab, and Rickards' variety show at his Opera House.

Howard Vernon in The Parisians and Maggie Moore in The Widow from Japan constitute the principal shows of Adelaide.

New Zealand is again coming into prominence as a theatrical field. Musgrove's Musical Comedy company report excellent business. In Wellington they recently netted over $300 for the Wairarapa Shipwreck Relief Fund, by a ladies' cricket match, Sea Toy and A Runaway Girl. Willoughby and Coach have also hit the New Zealanders with The Wrong Mr. Wright, which is even more successful there than was What Happened to Jones.

Mr. F. Vert announces that he has made definite arrangements with Edward Lloyd, the English tenor, to visit Australia.

Robert Courtneidge, who was a firm favorite here with the London Gaiety company, is due here next February, when he will appear under Musgrove's management in A Midsummer Night's Dream.

Harry Rickards has engaged G. W. Hunter to revisit Australia.

R. NEWTON DALY.

SYDNEY, Dec. 22.

Australian managers are beginning to discuss the possibilities of the coming year. At present the prospect is none of the brightest, and expensive engagements will be avoided where practicable, at any rate for the present. The most continuously successful managers are those who, like Bland Holt and William Anderson, have good all-round working companies and no costly stars. J. C. Williamson and George Musgrove enjoy a good share of business, but the operations of the former are sadly impeded by the want of a permanent home in Sydney. This difficulty will, however, cease to exist when Her Majesty's is rebuilt. At present he has to alternate between the Royal and the Palace. The latter has one of the most beautiful interiors in existence, but the stage is too limited in area for spectacular effects. While Bland Holt, William Anderson and three or four other managers confine their operations to the playhouses respectively occupied by them, J. C. Williamson and George Musgrove have each several companies on tour. Thus the Williamson Dramatic company, of which Cuyler Hastings is leading member, having concluded its Sydney season, will open at Dunedin, New Zealand, on Boxing Night, being followed in Sydney by the Royal Comic Opera company with a revival of Dorothy; the Musical Comedy company opening about the same time at the new theatre in Auckland, said to have been erected at a cost of £30,000. George Musgrove has three companies in hand, that in New Zealand appearing at the Sydney Royal at Christmas. He will also co-operate with J. C. Williamson in the production of Dick Whittington at Her Majesty's, Melbourne.

George Tallis, writing from America to J. C. Williamson, says playhouse business in Chicago is simply phenomenal, and thinks if the Australian spectacular pieces, Djen Djen and Matsa, were produced in the States they would simply coin dollars. He thinks plays are better mounted in Australia than in America, and approves of the American system of having the orchestra under the stage. He is enthusiastic over Way Down East, which will be the opening piece at William's new Sydney theatre, and predicts for it a big success.

Henry Lee was to have reopened the Sydney Palace with Sardou's Divorçons, a strong company being engaged for that purpose, but at the last moment all arrangements had to be canceled in consequence of Mr. Lee having another terribly severe attack of rheumatism. He has been most unfortunate of late.

George Musgrove's Christmas attraction at the Sydney Royal is The Thirty Thieves. At the Sydney Criterion John F. Sheridan will produce Harlequin Cinderella, while Bland Holt promises a new play—a Drury Lane success—at the Sydney Lyceum.

The Royal Rivals, at the Melbourne Princess', proved a big success, and will prove one of George Musgrove's trump cards when touring the Commonwealth.

At Her Majesty's, Melbourne, J. C. Williamson has revived Paul Jones, with Florence Young in the name part. It followed a revival of The Mikado, in which George Lauri took the part of Koko generally associated with the name of Howard Vernon.

The Christmas attraction at the Melbourne Princess is A Country Mouse, with Nellie Stewart in the leading role. William Anderson will have a new play at the Royal.

At the Melbourne Bijou the discovery of a clever child actor, Sydney Halleday, enabled William F. Hawtrey, with the assistance of several artists from America, to stage Little Lord Fauntleroy in a style superior to any former production of the play in Australia, with the result of good attendances nightly.

Frank Thornton has been doing well in Hobart and is likely to make a prolonged stay in that city.

At the Adelaide Royal, Maggie Moore has done good business with The Widow from Japan. The Chinese Question and other popular pieces. She will visit Tasmania early in the new year.

Howard Vernon, who has organized a musical comedy company of his own, has produced The Parisians at the Adelaide Tivoli.

A new theatre is to be erected at a cost of £25,000 in Perth, Western Australia. It will be one of the largest in the Commonwealth.

Allan Hamilton, now in India with the Brough company, will return to Sydney in May next and will probably enter into theatrical partnership with Cecil Ward. It is rumored that Mr. Brough will not, after all, disband his company, but return to Australia.

Several dramatic companies are successfully touring New Zealand. The strongest will be that under the management of Miss Fitzmaurice Gill, who has secured the acting rights of The Sign of the Cross and a number of George Rignold's plays.

Grace Palotta is anxious to return to Australia. She declares it is a country in which any one can be happy.

A Modern Magdalen does not suit Australian tastes. In Adelaide it was found necessary to tone down the play considerably, but this was not sufficient to secure popular favor.

J. C. Williamson has secured the Australian rights of The Marriage of Kitty, and is said to be in treaty for several American successes.

JOHN PLUMMER.

SYDNEY, Dec. 30.

Sydney playgoers at the present time have their number augmented by numerous country cousins who are spending their Christmas and New Year's holiday in the metropolis. Only one genuine panto here this year—to wit, Cinderella—which John F. Sheridan has lavishly mounted at the Criterion. A feature of this production is the revival of the Clown, Pantaloon, and their drolleries.

George Musgrove is back at the Royal, where he is presenting for the first time in Sydney The Thirty Thieves, which is much the same class of production as its predecessor, The Chinese Honeymoon, and without having any special merit serves well as a background against which the members of a clever company may parade their respective talents. This company will also produce The Fortune Teller. Musgrove's dramatic company is due to reopen at the Royal in March, when we are promised Mice and Men, A Modern Magdalen, A Country Mouse, Sorrows of Satan, Moths, A Royal Rival, and a revival of that entrancing comedy, Sweet Nell of Old Drury. At the close of this Sydney season T. P. Hudson will pilot this company through Maoriland.

Bland Holt's holiday bill at the Lyceum is a new play from the pen of Arthur Shirley, M. Stevens, and Bland Holt, sounding in local color and bearing the suggestive title, The Breaking of the Drought.

Gracie Emmett and her company, who arrived here from your side in the Ventnor, appear in big type on Harry Rickards' Tivoli bills.

J. C. Williamson's Comic Opera company have commenced a season at the pretty Palace Theatre with a revival of the tuneful Dorothy. The season is limited to eight weeks, during which we are promised several new musical plays.

It is like old times to see the names of Williamson and Musgrove as joint managers, and does point to the possibility of a renewal of the partnership, which is at present, however, only in connection with one or two particular ventures. Dick Whittington and His Cat, the big Melbourne pantomime at Her Majesty's Theatre, is the joint production of these managers, and is highly praised in the Southern capital. The cast includes Edward Lavis (a newcomer to Australia), the Boyle Brothers, Maud Harrington, Bella Pereau, Barney Fagan, Maude Thornton, and Rose Hamilton. We are to have this panto in Sydney when Melbourne has finished with it.

The Hawtrey Comedy company have concluded their season at the Bijou, Melbourne, and are to visit Sydney and produce Little Lord Fauntleroy and other pieces.

New Zealand has no cause to complain of neglect, as no fewer than thirty-seven companies from Australia are at present over there. New Zealanders are very anxious that Melba should visit them before returning to Europe, but it is hardly likely that the management will be able to arrange to do so.

George Musgrove will produce A Midsummer Night's Dream at the Melbourne Princess' at Easter next. Robert Courtneidge and Charles Crehen-King are coming out from England under special engagement.

For this year's Distressed Actors' Carnival in Melbourne there has been arranged a great programme, which includes Melba, Williamson and Musgrove's Pantomime company, Musgrove's Comedy company, William Anderson's company, Harry Rickards' available vaudeville talent, and performers from Fitzgerald's Circus.

Cynthia Brooke is returning to Australia under engagement to George Musgrove.

The Brough Comedy Company, by latest advices, were doing well at the Royal, Calcutta.

Sousa's music is so popular in Australia that the approaching visit of his world-famed band should be a big monetary success. It is generally understood that it will be about this time next year before the Australian tour opens. J. C. Williamson states that Sousa's contract with him will include Ratelle Liebling, soprano; Grace Jenkins, violinist, and Arthur Pryor, trombone.

Louis Arens, the tenor, has left for Europe to fulfill his engagements.

R. NEWTON DALY.

THE ORIENT.

Theatrical News from Japan, China and the Philippines.

SHANGHAI, CHINA, Jan. 3.

Affairs theatrical have been at a low ebb in this corner of the world. It is either a feast or a famine, however, and the theatre is engaged for the next five weeks. Ching Ling Foo, the great Chinese magician who played a six months' engagement on the Keith circuit, is here for a short engagement pending his departure for Australia. He has a company of fifteen people and is making his tour of the English colonies and Europe under the management of Leon Mooser, who was for some time manager of Barouffsky's Imperial Circus. The next attraction billed for the Lyceum is Janet Waldorf in repertoire, which will include Magda, Camille, Zaza and other standard productions. She has just concluded a five weeks' engagement in Hong Kong to splendid business, and at the close of her Shanghai engagement will make a tour of America.

In Manila the Neill-Frawley Stock company is in the thirteenth week of their engagement at the National. Mary Van Buren, Eva Denison, and Miss Stewart have been showered with attention by the officers in the Philippines, and will leave many aching hearts in Manila when the company takes its departure for India. Chester H. Maynard, formerly editor of the *Orbit*, has disposed of his interest in that publication to accept the position of press agent for the company. He leaves this week for Australia to arrange matters in connection with Mr. Frawley's tour of the Antipodes.

The Italian Opera company still draws crowds of the music-loving Filipinos to the Zorilla, and will remain at least three months longer.

Bruff's Dramatic company is in Calcutta with a repertoire of London successes and is drawing crowded houses.

In Singapore the Dallas Opera company fills the house nightly, the bill being changed twice a week.

The Hanoi Exposition, which at present is far from ready to make good the promises that were made previous to the opening, some five weeks ago, has for an attraction Warren's Circus, from the United States.

Barouffsky's Imperial Russian Circus has returned to Vladivostock, having purchased property there for a permanent Winter Exhibition. Mr. Barouffsky proposes spending $100,000 on the project, and leaves shortly for Berlin to contract for a number of new feature acts.

American managers who contemplate trips to China or the Philippines should always secure cash guarantees and return trip fares. At the present rate of exchange the Mexican dollar, which is the medium of exchange throughout the East, is only worth 40 cents of our money, and while the receipts are in Mexican, salaries must be paid in gold. In Yokohama, Kobe, Shanghai, Hong Kong, and the Philippines the theatres charge so much per night rental, ranging from $25 to $100. Light, heat, employes, music, and in fact everything, is charged extra and at a high rate. Paper is posted by the Chinese at a very low price.

The Osaka Exposition, which will open on March 31 in Osaka, Japan, and will continue five months, is rapidly nearing completion, and the great white buildings, some of which are over five hundred feet in length, are reminiscent of our own White City. There is one building devoted entirely to samples of foreign manufactures, and the demand for space was so great that the Imperial Commissioners have found it necessary to add an annex to the original structure. The admission to the grounds will be only five sen (2½ cents), and the Commissioners anticipate an attendance of at least 20,000 visitors per day. The only American show on the grounds will be under the direction of J. B. Morris, who has had much experience in the matter of exposition concessions.

GEORGE MOOSER.

HAVANA.

Italian Grand Opera—Chalia and Blanchard Share Honors.

(Special Correspondence of The Mirror.)

HAVANA, Jan. 17.

The engagement of the Italian Grand Opera company at the Nacional began with a presentation of Hamlet, and Ambrosio took the leading role. A large and very fashionable audience attended the performance, President Palma occupying the President's box and United States Minister Plenipotentiary Squiers being in another.

Napoleon Sieni, the veteran manager, presented Señor Ramon Blanchard, the popular baritone, who has won so many and such well-deserved laurels abroad, and his triumph has been great, even though he has so far sung in only La Tosca and Hamlet. Madame Brambilla, the light soprano of the company, is an artist who deserves commendation. She triumphed in the mad scene in the fourth act, her singing being exquisite. Señorita Dahlander, the contralto, although her role is very small in this opera, proved herself a conscientious and well-trained artist. Señor Franchi, the bass, did well.

In the presentation of William Tell, the second opera, much was anticipated, inasmuch as the supposedly great French tenor, Duc, of whom so much had been written, was to make his debut. The public seemed to appreciate his high notes, which are really surprisingly beautiful for their strength and bell-like quality, but if the real impression he gave it must be said that the audience did not receive him or the opera as had been expected. This public takes more interest in lighter works. In Aida he pleased his hearers, the music being better known.

Señora Rosalia Chalia, Cuba's charming prima donna, made her debut in Fedora before a large and distinguished audience. Artistic instinct is apparent in every tone of Chalia's voice, in every gesture, in every pose of her body. It is that which wins for her admiration even under adverse surroundings. She has a powerful dramatic soprano of the Italian school, and her notes are full, round and glorious. Chalia's grace and earnestness, dominated by artistic instinct, add a wonderful charm to her work, and had she chosen the drama in preference to opera, her success would have been equally assured. This was especially evident in Fedora, which lends such scope to dramatic effort. It was in Fedora, by the way, that Chalia first won the applause and approval of Havana as an operatic singer.

It is now some four years ago that she came here to her native city with her own company after having triumphed in Italy and Mexico, and also having won success with the Melba-Ellis company in the United States. So great was her triumph here in Fedora that the public exacted the opera for the remainder of the engagement. Even the cigar factories made the "Chalia" and "Fedora" cigars. While engaged by Colonel Mapleson she originated the role of Magdalena in Andrea Chenier in the States.

Aida, with Señora Carrera in the title-role, is announced as the next bill. We are glad to say that the mountings of the operas this year have been given more consideration than in previous seasons, which is quite refreshing. Yet there is still much to be desired.

In this part of the world the audiences are already resigned to their fate, and sit patiently through the torture of listening to such a chorus as a company coming from afar can be expected to have. This year the orchestra is composed entirely of local musicians. They seem to appreciate this fact, and as a consequence their efforts to please are most effective. The maestro, Alfredo Desdetti, an old favorite of this public, is again wielding fresh laurels.

The other theatres are doing a very profitable business.

J. BLAIR HOWARD.

"CONNECTICUT'S LEADING PLAYHOUSE."

Smith's Colonial

Bridgeport, Conn.

EDWARD C. SMITH, Proprietor and Manager

The largest, handsomest, safest and best equipped Theatre between New York and Boston. Seating capacity 2,210. Standing room for 900 more. The best advertised house in America. Forty-one attaches and all "Hustlers." Think it over!

The following attractions have done the biggest business here this season ever known in the history of Bridgeport theatricals, viz.: Jas. K. Hackett in The Crisis, Florodora, Mildred Holland, Eight Bells, York State Folks, Pride of Jennico, Colorado, Liebler's Cowboy and the Lady, Fiddle Dee Dee, Foxy Grandpa, Amelia Bingham's A Modern Magdalen, Arizona, Rose Coghlan in The Second Mrs. Tanqueray, Lovers' Lane, Herbert Kelcey and Effie Shannon, Sherlock Holmes, Grace George in Pretty Peggy, Hanlons' Superba, Under Southern Skies, and others.

Open time this season—March 16, 19, 20, April 2, 6, 9, 27, 29, May 7, 14, 18, 20, 21, 25, 27, for high-class attractions only, at prices ranging from 25c. to $2.00, according to merit.

Now booking for next season. Mondays and Thursdays of each week will play

HIGH CLASS ATTRACTIONS.

Tuesdays and Wednesdays and Fridays and Saturdays, with Daily Mats., the best standard Popular Price Shows. This arrangement subject to change occasionally.

NOTE—This is strictly confidential, so "say nothing." Jas. K. Hackett played here Monday, Jan. 19, to *Three Thousand Dollars* on the day. Fred Wright's York State Folks to over *Fifteen Thousand People* in three days with matinees, and Hanlons' Superba to the same number on the three days, with *Twenty-seven Hundred and Fourteen* paid admissions at a single performance, Thursday night. Pretty good for a little town with a "hayseed" manager, eh?"

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CORSET FIT and HOSE SUPPORTER.
For keeping the Corset Down and Close to the Figure.
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AND HIS COMPANY
IN CHICAGO.

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JEAN SCHWARTZ.

Photo by Dowitt C. Wheeler, N. Y.

Four years ago Jean Schwartz, whose picture appears herewith, little dreamed that his song melodies would be sung, hummed and whistled in two continents, but such is the case to-day. His success has been nothing short of phenomenal. One sure thing, it isn't luck that has placed him in his present position, for he has worked night and day during these years in order to find the melodies that please the great masses. "Rip Van Winkle Was a Lucky Man" was among the first of his melodies to set the universe whistling, closely followed by "Mr. Dooley," the song we all know. Mr. Schwartz finds inspiration in the words written by William Jerome, with whom he collaborates, and they have ample cause to feel proud of their many successes.

DOWN IN MUSIC ROW.

Louis Bernstein, of Shapiro, Bernstein and Company, has been ill with an attack of the grip.

Sol Bloom has returned from a flying trip to Philadelphia.

Jean Schwartz, of Jerome and Schwartz, is recovering from his recent illness.

C. M. Vandersloot, who has been on the road in the interests of the Vandersloot Music Company, is here for a short stay.

Ben M. Jerome, of Woodward and Jerome, was called to Philadelphia last week to stage one of his new songs.

A well-known society woman recently purchased several hundred copies of Cobb and Edwards' song, "Could You Be True to Eyes of Blue, If You Looked Into Eyes of Brown," which she intends to present to her numerous friends.

Fred Smith, Charles and Minnie Burroughs, Margie Newton, and Martin Franklyn are among the artists to take on Arthur Gillespie's new comic novelty, "Oh Joy."

Artie Hall scored last Sunday night at Ted Marks' New York Theatre concert with J. Fred Helf's coon hit, "If You Can't Be a Bell Cow, Fall in Behind."

Florence Bindley, who was featuring Cole and Johnson Brothers' "Nobody's Looking But the Owl and the Moon" at the Haymarket Theatre, Chicago, last week, was on frequent occasions called upon to respond to no less than five encores.

The Corinthian Comedy Four bring forth fine harmonic effects in their vocal efforts; this was demonstrated recently at Fall River, Mass., with Frank Tannehill, Jr., and Geo. Rosey's ballad success, "Maybe."

Sidney De Grey, the artistic coon song delineator, reports great success with "I've Got to Go Now, 'Cause I Think It's Going to Rain" and "I Want to Play Hamlet."

Reidy and Currier have added to their repertoire William H. Penn's ballad, "There's Nobody Just Like You," and also Sol Bloom's "Value Ideal."

Fay and Oliver's story ballad, "Place a Light to Guide Me Home," is fast becoming one of the sentimental song successes of the day. It is being taken up by many prominent artists.

Todd and Ladd are touring the Central West and were recently heard in Chicago; their efforts are devoted to Cole and Johnson Brothers' "Mandy, Won't You Let Me Be Your Beau?" and Horwits and Bowers' "No One But You."

A story from the West comes in the form of a newspaper clipping from which the following is gleaned: Manuel Romaine, the lyric tenor of Primrose and Dockstader's Minstrels, recently transmitted words and melody of "I Loved You Once, I Scorn You Now," by singing this ballad over the 'phone in Chicago to a fellow artist in Indianapolis at a cost of $18.

Major Doyle, who is with the Lilliputian company, is singing "Terrible Lot to Do To-day" and "Johnny in the Army."

In a review and criticism of The Little Duchess, by Anna Held and her company, published in the Galveston *Tribune*, the only song mentioned was Cole and Johnson Brothers' "The Maiden with the Dreamy Eyes," rendered by Miss Anna Held and Joseph W. Herbert.

Emma Carus, of The Wild Rose company, has found a remunerative vehicle in Horwits and Bowers' composition, "Down Where the Cocoanut Grows."

The Swickards report great success with Gilroy and Linton's song, "I'll Be Busy All Next Week," and will feature this song.

Primrose and Dockstader's Minstrels have in rehearsal "The Day that is Gone Will Never Come Again," "In the Early Morning," and "The Lovelorn Watermelon," the last two being recent compositions of Horwits and Bowers. These in conjunction with "In the Valley Where the Bluebirds Sing," sung by Mr. Bradley; "Mandy, Won't You Let Me Be Your Beau?" and "I'm Going to Live Anyhow Until I die," sung by Eddie Leonard; "Oh! Didn't He Ramble," sung by George Primrose, and "Dat Certain Party," sung by Lew Dockstader.

Irene Franklin has added a new song to her repertoire, entitled "Since Sally Left Our Alley," by J. Fred Helf, and will make this her feature song.

At the Stromberg benefit given on Feb. 1 at Weber and Fields' Music Hall, the feature of the performance was the reviving and singing of songs that made Stromberg famous. John T. Kelly gave two numbers, "Li Hung Chang" and "Popularity." Peter Dailey sang "Dinah" and "Susie Woosie." Fay Templeton sang, "What! Marry that Gal?" and the celebrated "Blushing Rosie," and Lillian Russell the well-known operatic duet from "Fiddle-Dee-Dee," with De Wolf Hopper. She closed the performance with "When Chloe Sings a Song," "Come Back, My Honey, to Me," and this season's success, "Come Down, Evening Star." All the numbers were received with enthusiastic applause and were encored time and time again, conclusively proving that the memory of Stromberg will live in the melodies he made.

Howley, Haviland and Dresser have been very fortunate in publishing hits. "In the Good Old Summertime" is acknowledged by all familiar with the music trade as being the top-notcher this season, selling even better than their phenomenal hit, "The Blue and the Gray." "On the Banks of the Wabash" was considered a big seller, but P. J. Howley asserts that "In the Good Old Summertime" wins, with "Bill Bailey" and "Nancy Brown" neck to neck for a close second.

Marian Winchester is making a go with W. T. Francis' song, "In the Springtime."

The latest novelty in the coon shouting contest, which took place at Tammany Hall on Jan. 29 under the auspices of the employes of Tony Pastor's Theatre. There were ten contestants who strived to win the gold medal offered by Richard K. Fox. The twelve judges, of which Sam Scribner was chief, decided in favor of Tom Moore, and Carrie Mack was close second.

Jesse Fulton, with The County Fair, was very successful with "Only A Soldier Boy" and "Is It Love?" at Jersey City last week.

Diamond and Hoon were on the same bill with Florence Burns at the Bon Ton Theatre last week, but despite this fact they were compelled to respond to five encores after singing "Only a Soldier Boy," showing the Seventy-first Regiment in moving pictures, which they use for the chorus. Doty and Brill have secured beautiful slides for this song.

Jerome and Schwartz are working on some new songs, which will be heard from very shortly. Some of their latest successes which are at present being featured in Broadway productions are, "Hamlet Was a Melancholy Dane" and "I'm a Poor Unhappy Maid," sung by Eddie Foy, and "Julie," sung by Herbert Cawthorne in Mr. Blue Beard.

Joseph McNattil, song illustrator, is singing "Dear Old Stars and Stripes, Good-bye" and "Somebody's Waiting for Me."

Diamond and Hoon are extremely successful with Doty and Brill's march song at Pastor's this week, using special moving pictures for the chorus.

Tom Moore, the winner of the coon shouting contest, is featuring Jerome and Schwartz's new coon songs, "The Gambling Man," "Why Don't You Go, Go, Go," "Just Kiss Yourself Goodbye," and McPherson and Brymn's new coon song, "I Take Things Easy."

Jessie Bash and Jeanette Brooks intend to feature "Until Then," "There's No Place Like Home," and Ted Barron's "In Sunny Africa," over the Orpheum Circuit.

Harry Lester is still scoring with "There's a Lot of Things You Never Learn at School." This song is also used in A Trip to Chinatown company with success.

Maude Nugent, the girl who wrote "Sweet Rosie O'Grady," is meeting with big success with the Empire Vaudeville company, and is featuring her new songs hits, "Pearlie," "My Little Creole Babe," and Jerome and Schwartz's new comic songs, "When the Stars Are Shining Bright" and "Hamlet Was a Melancholy Dane."

The Princess Losoros, who a short time ago came to this country after filling a six months' engagement at the Palace Theatre, London, and who is now a special feature over the K. and C. Circuit, has in rehearsal Robert A. King's latest brilliant effort, "In Starlight," which she intends to sing with special scenic effects.

Burkhardt and Hubbie, composers of the musical comedy, Chow Chow, have returned to Chicago, after a brief stay in the city.

Dorothy Ballard, of Keough and Ballard, is featuring Shapiro, Bernstein and Company's new ballads, "Only a Dream of the Golden Past" and "I'll Wed You in the Golden Summertime."

Will S. Rising introduced Trahern and Smith's ballad, "Sweet Clover," last week with much success.

Maurice Shapiro, whose clever business ideas have won fame for the firm of Shapiro, Bernstein and Company, has been instrumental in the move of William Morris, the vaudeville agent, from Fourteenth Street to Twenty-eighth Street. Mr. Morris will occupy the floor at 43 West Twenty-eighth Street, which is next door to Mr. Shapiro. A large double door will be cut through, connecting the two offices, making it possible for artists to learn new songs and sign contracts at the same time.

Louie Maurice has recently published through well-known music publishers the "Cecilia Waltzes," a Russian dance, "La Muscovite," and "A Romance of the Fairies," all of which are meeting with popular success. Mr. Maurice is a clever writer and will devote much of his time to producing popular music. He intends to locate permanently in New York city.

MUSIC PUBLISHERS.

LA TOUCHE HANCOCK
AND
"WHEN THE WOODBINE LEAVES TURN RED."

They met in a garden of springing flowers, in a tangle of woodland ways; and theirs was the sweetest of all lovers' bowers, where they passed the long Summer days.

You can tell at a glance that the above is not supposed to appear in an ordinary advertisement, because it is too good. Leo Feist recognized this fact as soon as he read it and immediately arranged with La Touche Hancock to publish the song, of which the above is a part.

By the way, the title of the song is "When the Woodbine Leaves Turn Red," and all the other lines in the song are just as good as the above. Mr. La Touche Hancock does not write a song every day in the week, nor will he ever do it. He doesn't believe in such things; but there's one thing certain, when he does write a song, IT IS GOOD. All of his past efforts have been far above the average, and the public has been quick to realize this fact and show its appreciation in a substantial way.

There are not many people singing this song at this writing, because THE SONG IS NEW. There is no doubt but that everybody will be singing, humming and whistling it before many moons, because the proper material is there, and all the singer needs to do is to sing it and the audience will do the rest.

Here's Mr. Hancock's clever refrain:

"When the woodbine leaves turned red,
When their last farewell was said,
They swore to be true,
As all lovers do;
When the woodbine leaves turned red,
She gave him a posy sweet,
They vowed they would surely meet,
In a year and a day,
Though they parted for aye,
When the woodbine leaves turned red.

The real thing to do when you read this will be to drop a line to the Feist Building, New York, and get a complete copy. Then you'll realize why you should not be without the song.

THE YOUNGEST COMPOSER.

Photo by Hall's Studio, New York.

JESSE SANFORD JEROME.

The above is a true likeness of America's youngest composer, little Jesse Sanford Jerome, the son of Ben M. Jerome, whose compositions have won wide popularity. Master Jesse is scarcely five years of age, and not only originates his own words, but fits them to suitable melodies as well. Shapiro, Bernstein and Company have published one of his songs, entitled "Ping Pong Girl." Ben M. Jerome has been accused by several of his intimate friends of utilizing his son's clever and original ideas and working them into songs that have become popular. Look out for Master Jerome; he will be a big man some day.

MATTERS OF FACT.

Vaudeville talent of the best is wanted for the Elks' benefit at the Worcester Theatre on Feb. 22, a Sunday night. Inquiries should be addressed not later than Feb. 12 to John H. Meagher, Worcester, Mass.

Morgan City, La., will not only be found a convenient stopping off place to break a jump from New Orleans into Texas, but also a profitable one-night stand. It has a large fish and oyster shipping industry and a population of 2,500. The Evangeline Theatre, its only playhouse, is managed by M. H. Morrill, who plays but one attraction a week, including Sunday nights.

The Charles K. Champlin Stock company, which has been playing towns in New York State the past month, has done capacity business. In several places the local authorities have been obliged to take charge of the crowds.

Sherman Bowles is in his second season as Otis Tucker in Neil Burgess' County Fair, and is giving excellent performances.

One of the good night stands in New York is Geneva, midway between Rochester and Syracuse. The high-grade attractions have always left this town with the balance on the right side of the ledger. Manager F. K. Hardham has time open for this season, and is also booking for next season.

Grace G. Hamilton has found that age has not interfered with the drawing qualities of Mazi Lynne, as her present tour in that play has been attracting big audiences everywhere. Manager Charles H. Asher has surrounded her with a capable company and an adequate production.

The Morgan Grand Opera House, which replaces the theatre destroyed by fire in Sharon, Pa., last October, will be a larger and handsomer theatre, and will open its doors early in March. Spring time and dates for next season can be secured by applying to Proprietor L. S. Morgan.

Immediate open time and time in March and April is offered to high-class attractions at the Warrington Opera House, Oak Park, Ill., by Manager Frank H. June. The house has new scenery and effects.

Ruth Gale, whose illness obliged her to retire from A Thoroughbred Tramp company, has joined A Royal Love company for specialties only. Edward Williams is playing the juvenile lead for the company with success.

A Homespun Heart company, now in its twenty-fifth week, is having a successful tour.

Brown and Walters' The President's Daughters will open next season on Labor Day, Sept. 7.

H. L. Gillette, of Dayton, O., desires to learn the whereabouts of Harry Armstrong, as he has information which is of vital importance to impart to Mr. Armstrong.

Everhardt, the Hoopologist and European agent for Al. G. Field, has cabled from Berlin that he has signed another foreign novelty act for the Al. G. Field Greater Minstrels, which makes three big European acts already under contract for next season. A large amount of money is being spent on the enterprise, which is already booked almost solid for next season.

The statement that the stage of the Auditorium at South Bend, Ind., where the premiere of Peggy from Paris, George Ade's latest musical comedy, was given, was not large enough to accommodate successfully the large chorus that participated in the performance seems to have been erroneous, since that theatre has a stage larger than that of the average playhouse, and one that is complete in every detail.

The Rho-Lorraine company, which has been on tour for twenty-eight weeks, has been meeting with a gratifying success. Miss Lorraine will next season add three more plays to her repertoire.

Harry Markham, manager for Harry Laurence, has secured excellent bookings for his star, and is making additions and improvements to the production and strengthening the cast.

The Newsboys' Quintette, which is appearing with success in Fiddle-Dee-Dee, will sail for London in April, being booked for an engagement at the Alhambra Theatre.

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My Mother Was a Northern Girl. Lottie Gilson's big hit.
If Money Talks It Ain't on Speaking Terms With Me. Tassett's big hit.
Address care SOL. BLOOM, 37th St. and Broadway.

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THE GAMBLING MAN
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THE LATEST AND GREATEST OF WALTZ SONGS.
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TWO GOOD ONES.
A Dreamy Waltz, AMERICAN BEAUTY WALTZ By ALLEN P. WILSON.
A Charming Love Song, SWEETHEART GOODBYE By MILTON H. KOHN.
Send 10 cents in stamps for beautiful sample copy.
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Could You be True to Eyes of Blue,
If You Looked into Eyes of Brown.
GREATER THAN EVER. ADDRESS 48 WEST 29TH STREET, NEW YORK.

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Of Horwits and Bowers.
"Composer who writes to live, and who lives to write."
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NO ONE BUT YOU, THE LOVE LORN WATERMELON, DOWN WHERE THE COCOANUT GROWS, IN THE EARLY MORNING.
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WHY DON'T YOU GO, GO, GO.
Their Latest and Greatest Novelty Song, is now in print, and will be ready soon, and to-day. Care Shapiro, Bernstein & Company. 45 W. 28th Street, New York.

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ONLY A SOLDIER BOY.
THE MARCH BALLAD SUCCESS OF THE YEAR.
Professionals are invited to call or write for this song hit.
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BREEN & GEARY'S
TWO NEW SONG HITS.
There Are No Fields of Cotton There. Pub. by Howley, Haviland & Dresser.
If You'll Be M-I-N-E, Mine. Pub. by Jos. W. Stern & Co.

SINGERS, ATTENTION.
Goodson & Gebhart's Great Coon Song Hit,
"MY OWN LITTLE OCTOROON."
FREE The above song to professionals enclosing card with stamps for postage. Non Professionals, 25c.
W. H. CROHER, Publisher,
COLUMBUS, OHIO

In answering these advertisements please mention THE MIRROR.

CORRESPONDENCE

(Continued from page 8.)

mgr.): Irving French co. Jan. 29-31; entire satisfaction. The Prisoner of Zenda 2 pleased very large audiences.

MANSFIELD.—OPERA HOUSE (W. D. Rustad, mgr.): A Merry Time 2; good house. Grove, hypnotist, 29-31. Romeo and Juliet March 2.

M'KEESPORT.—WHITE'S OPERA HOUSE (Frank L. Hunter, mgr.): Alma Stirling in A Stanford Article 6; large house.

BROWNSVILLE.—THREE TOWNS THEATRE (Robert Graham, mgr.): Guy Sun's Minstrels 2; large audience. A Merry Chase 6.

POTTSTOWN.—GRAND OPERA HOUSE (C. H. Vanderslice, mgr.): A Night at the Circus Jan. 30; good business. A Gambler's Daughter; fair business.

PITTSTON.—LYRIC THEATRE (Harry J. Shechair, res. mgr.): Two Little Waifs 6; S. R. O. The Village Parson 6. At Valley Forge 7.

EAST BRADY.—OPERA HOUSE (A. H. McKelly, mgr.): Stetson's U. T. C. Jan. 29; S. R. O. Circumstantial Evidence 2. Lights of Gotham 7.

TITUSVILLE.—OPERA HOUSE (John Cohen, mgr.): Garside, Gantt and Hoyt co. Jan. 26-31 to good business. Nellie Lynn Healy co. 2-7.

COLUMBIA.—OPERA HOUSE (James Overfield, mgr.): Inter-Ocean Comedy co. 1-5 opened to, good business.

RIDGWAY.—OPERA HOUSE (George R. Mcginnis, mgr.): Her Lord and Master Jan. 26; fair house; good performance. The Prisoner of Zenda 2.

CARBONDALE.—OPERA HOUSE (D. P. Boyle, mgr.): Jerre McAuliffe Stock co. Jan. 26-31 to crowded houses; co. fair. Madison Comedy co. 2-14.

JOHNSTOWN.—ARMSTRONG OPERA HOUSE (Johnstown Amusement Co., mgrs.): Louis J. Russell in The Nihilist Jan. 26; fair house; dance co.

WARREN.—LIBRARY THEATRE (F. S. Scott, mgr.): Editor's Wheel S. R. O. Mrs. Le Moyne 26.

WILLIAMSPORT.—ACME AUDITORIUM (Dartt and Dartt, mgrs.): A Merry Time 4.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (Jack S. Orkus, mgr.): Treasure Island Jan. 31; good business. Helen Gunsman 2 to S. R. O. The Planter Arrow 3; good house. Tracy the Outlaw 5. The Courier's Daughter 7. Asbury Stock co. 9-14. Boniface's co. 16-21. Ben Thompson 23.

PAWTUCKET.—AUDITORIUM (J. W. Mehlsahn, mgr.): Working Boys' Home Musical Troupe of Boston 4.——MUSIC HALL (Music Hall Amusement, mgrs.): Fawtucket Cycle Club Annual Ball 31 for thirteen nights. Fay Redmond's Orchestra.

NEWPORT.—OPERA HOUSE (Henry Bell, mgr.): Percy Gaudaur 2 cancelled, on account of death of Joseph Hart's mother. The Scarlet Letter 3; light house. The Planter Arrow 5. The Show Girl 6.

WESTERLY.—SILVER'S OPERA HOUSE (C. B. Silver, mgr.): Under Southern Skies 4; packed house.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): Boniface's Jolly Pathfinders 9-14.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles Matthews, act. mgr.): Ellis Mitchell in When Knighthood Was in Flower Jan. 30 to S. R. O. Another 3 month filled house. Arizona 5, 6. Old Homestead 7. House and Conklin's Minstrels 10. Lewis Morrison 12.

CAMDEN.—OPERA HOUSE (Mabrey and Gaskill, mgrs.): Folks Up Willow Creek Jan. 30 to good business.

COLUMBIA.—THEATRE (Smith, Deal, and Brown, mgrs.): Arizona 2 to large audience. Tim Murphy 5. Leon Herrman 7.

FLORENCE.—AUDITORIUM (Barringer and Caldwell, mgrs.): Arizona 2; full house.

SOUTH DAKOTA.

HURON.—HAUN'S OPERA HOUSE (J. Dunn, mgr.): Lowell Comedians Jan. 26-30 to large audience. Peggy: The Shroud of Liberty. The Black Flag. The Runaway and Way Down East.——THIRD: The Runaway will rebuild the Grand Opera House, which was recently burned. The cost will exceed the $60,000 mark. Haun's Opera House was partially damaged by fire 27.

YANKTON.—NEW YANKTON THEATRE (H. W. Jacobs, mgr.): Ole Olson Jan. 29; good house. The Irish Pawnbroker 31 to S. R. O.; banks house record. Reopens, Gaskins, 2; new house. Chisholm Concert co. 12. The Prisoner of Zenda 20. Haines's Minstrels 21.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Holden, mgr.): Noble Theatre co. 2-6. Walker Whiteside 12.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, mgr.): The Belle of New York Jan. 30, 31; fair houses. Jefferson De Angelis in The Mayflower 1st to capacity. Miss Ogden (return) 26; good house. Gautier's Italian Band 28-1; great concert. When We Were Twenty-one 2, 3; fair business. John Griffith 4. Mason and Mason 6, 7.——GRAND OPERA HOUSE (A. E. Martinez, mgr.): Hopkins' Stock co. 26-31 (return); good houses in All the Comforts of Home; Co. vaudeville bill included Quinn and Horton, Mosher's Gem, and Charles A. Loder; same as in My Partner 2-7; good house; vaudeville bill included Felix and Barry, Jessie E. Cullen, and the Sisters Tyrell. Romeo and Juliet 8.——AUDITORIUM (Irving M. Richstock, mgr.): A Thoroughbred Tramp Jan. 31 to good business. The Prince 26-31; drew well. Barlow and Wilson's Minstrels 2, 4 to splendid houses. The Pluto (return) 9-14.

NASHVILLE.—THE VENDOME (W. A. Steele, mgr.): Vendome Stock co. in The Tenster of the Slave Jan. 26-31; pleased well filled houses. Gautier's Italian Band 2; large and enthusiastic audience. Rudolph and Adolph 4; fair house. John Drew in The Rehearsal and The Housekeeper 5-7. Black co. 9. Y. Hanger and the Hanselmann 9-14. Black co. 9. Y. Vendome Stock co. 9-11 and 13 in Captain Letterblair. The Four Cohans 12. Florodora 14.——GRAND OPERA HOUSE (Mrs. T. J. Boyle, mgr.): Boyle Stock co. in Paris Ticket 2-10 26-31; pleased very large houses. The bill for 2-7 is The Woman Hater, which is nowise most successful.

JACKSON.—MARLOWE THEATRE (Weerner and Tuchfeld, mgrs.): A Thoroughbred Tramp Jan. 30 to small business. The Rosedale Jubs 28 cancelled. F. A. Darbey's Romeo and Juliet 29 to small business. The Pluralube Party 30. Darbey's co. (return) 31 in The Merchant of Venice to fair business; good performances. When We Were Twenty-one 4. Rudolph and Adolph 5. David Harum 10. Florodora 12.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, mgr.): Hi Henry's Minstrels Jan. 26; large house. The Prince of Tatters 2; large house. Dockstader's Band 3. Creatore's Band (Adolph and Adolph 3; very good house. Creatore's Band Adolph 3. A Thoroughbred Tramp 10. The Four Cohans 12. Florodora 16. Are You a Mason 17. Primrose and Dockstader's Minstrels 19.

PARIS.—CRETE OPERA HOUSE (W. A. Pinney, mgr.): Minister's Son Jan. 29; small house. Rebecca Bailey's Ladies' Band 30; small house. When We Were Twenty-one 5. Robert Mantell 9. Old Fiddlers' Contest 12. The Game Keeper 17. The Rays 21.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, proprietor): Leon Herrmann Jan. 29; two capacity houses. Hi Henry's Minstrels 30; good business. Al. H. Wilson presented A Prince of Tatters 31 to fully audience. Kathryn Kidder 3. Creatore's Band 5. Ferucci-Beldini co. 9-14.

MURFREESBORO.—CITIZENS' THEATRE (Avent, Fox, and Lytle, mgrs.): Hi Henry's Minstrels Jan. 27; S. R. O. Vendome Stock co. 28 to March 10 to fair business. A Thoroughbred Tramp 7. When We Were Twenty-one 9. The Game Keeper 14.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weis, mgr.): Lovers' Lane Jan. 27; fair house. Alice of Old Vincennes 28; good business. Pennsylvania 29; near attendance. Sherlock Holmes 30; S. R. O. Hunting for Hawkins 1; good business. The Emerald Isle 4. Hoyer's Minstrels 7. The Eleventh Hour 8. The Show Girl 20. A Texas 21 to Turkey 21. Peck's Bad Boy 22. Happy Hooligan 23.——EMPIRE OPERA HOUSE (M. A. Brady mgr.): Ashley Rush co. Jan. 26-31 presented A Midnight Folly and A Domestic Nihilist to good business.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Lovers' Lane Jan. 26; good business. Gertrude Coghlan 27, matinee, in Alice of Old Vincennes. David Harum, night. 27 to good business. Pennsylvania 28; slim business. Herbert Kelcy and Effie Shannon in Sherlock Holmes 29; Hunting for Hawkins 30; fair business.——ITEM: Gertrude Coghlan played matinee Austin 27 and night at San Marcos, doing good business at both places.

DALLAS.—THEATRE (George Auge, mgr.): Hunting for Hawkins Jan. 26 to very poor business. Florodora 28, 31; packed houses. Kelcy and Shannon 2, 4. Jefferson De Angelis 7. Richard Carvel 19.——ITEM: Al. G. Wheelan, of the Florodora co., was taken ill and went to New York. James Hanson came on and assumed the role of Tweedlepunch at two days' notice.

WACO.—THE AUDITORIUM (Lord, Hodges, mgrs.): Florodora 28, 31 to crowded houses; pleased. Peck's Bad Boy 2 to S. R. O. Hunting for Hawkins 3; large house. Hoyer's Minstrels 4; fair house. Lewis Morrison 5; fair house. Sherlock Holmes 6; fair audience. Hoyer's Minstrels 7. Gertrude Coghlan 8. Happy Hooligan 9. Primrose and Dockstader's Minstrels 10. Lord's Manikins 11. Lady Huntworth 12.

HOUSTON.—STRUBBY AND COONEY OPERA HOUSE (E. Lumpkin, mgr.): Sherlock Holmes Jan. 29; fair house. Hunting for Hawkins 30; fair house. Alice of Old Vincennes 31; good house. The Runaway 1; small house. Lafayette 2. Pennsylvania 3. Hunting for Hawkins 4.

PALESTINE.—TEMPLE OPERA HOUSE (W. R. Swift, mgr.): Florodora 28, 31; two enthusiastic audiences; good co. Hunting for Hawkins 1; fair business; co.; extra good business. Pennsylvania 3. Sherlock Holmes 4. Hunting for Hawkins 5. Queen of Chinatown 6. Lewis Morrison 7.

VICTORIA.—HAUSCHILDT OPERA HOUSE (Geo. H. Frank, mgr.): Hunting for Hawkins 30 to Jan. 31; fair house. Florodora 1; fair house. The Runaway 2; good house. Peck's Bad Boy 3. At Valley Forge 10. Primrose and Dockstader's Minstrels 11. The Last Hour co. 12.

BRENHAM.—GRAND OPERA HOUSE (Alex Sprague, mgr.): Florodora 28; fair house. Hunting for Hawkins 30; fair house. Gertrude Coghlan 31 to crowded house. Pennsylvania 1; good house. At Valley Forge 14. Peck's Bad Boy 17.

BEAUMONT.—KYLE THEATRE (H. M. Wynn, mgr.): Sherlock Holmes Jan. 30; crowded house. Pennsylvania 31; fair house. The Eleventh Hour 28. Gertrude Coghlan in Alice of Old Vincennes 31. David Harum 3.

TEXARKANA.—HARDIN OPERA HOUSE (Graves & Hardin, mgrs.): Hoyer's Minstrels Jan. 30; good house. Mr. Barnes of New York 31; fair audience. Pennsylvania 1. Kelcy and Shannon in Sherlock Holmes 7.

CORSICANA.—HIGGINBOTHY OPERA HOUSE (L. C. Rogers, mgr.): Pennsylvania Jan. 29 to fair audience. Florodora 27; capacity. Hoyer's Minstrels 4.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Will Greenwall, mgr.): Hoyer's Minstrels Jan. 27 (return) to good house. Florodora 28 to S. R. O.

ABILENE.—LYCEUM THEATRE (W. Swackhamer, mgr.): Noble Dramatic co. Jan. 26-31; business light. Business Men's Carnival 28, 29 to S. R. O. Williams' Moving Pictures 2.

LONGVIEW.—OPERA HOUSE (J. T. Smith, mgr.): At Valley Forge 4; failed to appear. Hunting for Hawkins 5. Hoyer's Minstrels 6. Peck's Bad Boy co. 12-14. Because I Love You (local) 26.

MARSHALL.—OPERA HOUSE (Silverstein and Dahmer, mgrs.): Mr. Hinkey of Paris Jan. 30; poor business. Waverly's Minstrels 2. Pennsylvania 7.

DENISON.—OPERA HOUSE (M. L. Fountain, mgr.): Florodora Jan. 30; largest house of season. Jefferson De Angelis 31.

GREENVILLE.—KING OPERA HOUSE (Walter Dean, mgr.): Waverly's Minstrels Jan. 30; good business.

EL PASO.—MYERS OPERA HOUSE (W. A. Bergen, mgr.): Olympia Opera co. Jan. 26 in Mr. Optimist; very good house.

TYLER.—GRAND OPERA HOUSE (A. Hicks, mgr.): Irving Taylor co. Jan. 26-31; fair business. Waverly's Minstrels 2.

BONHAM.—OPERA HOUSE (V. Steger, mgr.): Who, What and When Minstrels Jan. 27; good house.

SHERMAN.—OPERA HOUSE (L. Sansom, mgr.): Waverly's Minstrels Jan. 26 to large business.

HENDERSON.—OPERA HOUSE (Sid Do La Mar, mgr.): Dark.

PARIS.—PETTERSON THEATRE (W. S. Knight, mgr.): Kelcy and Shannon in Sherlock Holmes 6.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, mgr.): Florence Roberts, supported by Lyceum Company and an excellent co., in repertoire Jan. 26-31 to capacity business. The bills contained Jane Eyre, Magda, and The Queen's Shilling. Miss Roberts' engagement was generally well pleased.——GRAND THEATRE (Cohen and Hanauer, mgrs.): Fiddlers Jan. 26-31 to full houses. The Rogues' Opera and The Wolf (local); good business pleased. The Prisoner of Zenda 28.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): Florence Roberts in Jane Jan. 29; good business. L. J. Cornell's Her Last Hope 6; good business. L. J. Cornell's Her Last Hope 6. The White Slave 10. The Peddler's Claim 14. A Gambler's Daughter 19.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, mgr.): The New Clown 6. The Rough Rider Rush 8. Hearts of Oak 11. Quinlan and Wall's Minstrels 17. My Friend from India 21.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, mgr.): Hearts of Oak 9. Local Minstrels 19-21. My Friend from India 23. The Rogues' Opera 2. The Village Grocer 10.

BRATTLEBORO.—HOWARD OPERA HOUSE (Goldsmith and Hirsh, mgrs.): Clement Bond Minstrels (local) 28.——LIBRARY HALL (Caroline Kimball, mgr.): The Great Dayton Show Jan. 26, 27 to good business.

SPRINGFIELD.—OPERA HOUSE (George H. Stiles, mgr.): Dark.

BELLOWS FALLS.—OPERA HOUSE: Howe's Moving Pictures 4 to good house.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, mgr.): Howe's Moving Pictures 5; full house.

WOODSTOCK.—MUSIC HALL: Howe's Moving Pictures 2; large house. Next Lyons 9.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Charles Rex, bus.-mgr.): A Prince of Tatters Jan. 28; fair house. A Night at the Circus 4. Winchester 10. Andrew Mack 14. Sweet Clover 18. Lost River 23.——BIJOU THEATRE (Charles L. McKee, bus.-mgr.): Elton Comedy co. in A Texas Steer 2-7 to capacity Alabama Herman 9-14.

PETERSBURG.—ACADEMY OF MUSIC (William H. French, mgr.): W. H. Crane in David Harum Jan. 29 to good house. Morris-Perkinson Stock co. 26-31 in The Henrietta. Next Lyons, A Southern Romance, Dangers of a Great City, Two Nights in a Bar Room, and Jessamy Boys in Kentucky to fair business. Sweet Clover 18.

WINCHESTER.—THE AUDITORIUM (Fred H. Hahle, mgr.): Inter-Ocean Comedy co. Jan. 29-31 to poor business. Heart of Chicago 27 to S. R. O. A Merry Chase 28. Howe's Moving Pictures 14. Minstrel (local) 24, 25.

STAUNTON.—OPERA HOUSE (Eastman and Shultz, mgrs.): Harris Perkinson Stock co. 2-7 in Lost in Egypt, A True Kentuckian, and The Boundman to S. R. O.; one of the best repertoire cos. ever seen in this city. Uncle Hen 11. Sweet Clover 12.

SOUTH BOSTON.—HILL'S OPERA HOUSE (W. D. Hill, mgr.): Mabel Paige, featuring The Great Martyman, 2-4; packed them in the doors; receipts $450. Richards and Prindle's Minstrels 10.

NORFOLK.—ACADEMY OF MUSIC (T. C. Leath, lessee): A Night at the Circus 7.——THE GRAND (Otis Wells, mgr.): Madame Hermann 2-7 to S. R. O. At Cripple Creek 9-14.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, mgr.): Al. H. Wilson Jan. 29 in A Prince of Tatters; S. R. O. A Night at the Circus 2; business house. Mabel Paige 9, 10, 12, 13, 14. Leon Herrmann 11.

NEWPORT NEWS.—ACADEMY OF MUSIC (Harry Bernstein, mgr.): William H. Crane Jan. 29 to one of the largest houses of season. A Night at the Circus 6. Andrew Mack 11. Winchester 12.

FREDERICKSBURG.—OPERA HOUSE (Goldsmith and Hirsh, mgrs.): The Poor Mr. Rich 6 failed to appear. Winchester 7.

ROANOKE.—ACADEMY OF MUSIC (Leath and Wells, lessees): Al. Wilson Jan. 30; largest audience of season. When We Were Twenty-one 10.

DANVILLE.—ACADEMY OF MUSIC (O. A. Neal, mgr.): Arizona Jan. 29 to S. R. O. Mabel Paige 9-10.

HARRISONBURG.—ASSEMBLY HALL (W. A. Braithwaite and Co., mgrs.): Uncle Ben co. 10.

WASHINGTON.

TACOMA.—THEATRE (Calvin Heilig, mgr.): The Wrong Mr. Wright Jan. 29 to good house. The Auctioneer 31; crowded house. A Devil's Auction 28; good house. Human Hearts 28 to good house.——LYRIC: Down by the Sea 18-29 to fair business. A Gambler's Daughter 26; good attendance.

WALLA WALLA.—THEATRE (Charles F. Van De Water, mgr.): Diamonds and Hearts (local) under the direction of Mr. Lorrie B. Perceival Jan. 28 to good business. Gordon Shay Grand Opera co. 27 to capacity.

SPOKANE.—THEATRE (Dan L. Weaver, mgr.): Paul Gilmore Jan. 26 in The Tyranny of Tears; fair business. Lord Strathmore 28, 31; large attendance.——AUDITORIUM (Harry C. Hayward, mgr.): Down by the Sea 27, 28; large business.

WHATCOM.—BECK'S THEATRE (A. B. Jewett, mgr.): Ward's Minstrel co. Jan. 28; good business.

WEST VIRGINIA.

PARKERSBURG.—CAMDEN THEATRE (Reynolds Brothers, mgrs.): The Great White Diamond Jan. 29; fair audience. Jay Rial co. 30-31 to S. R. O. Fatherless Nell 2. Fiddlers' Contest 3. Jay Rial co. 4-7. Uncle Josh Spruceby 9-14. Ben Hur 16. Ole Olson 17. Human Hearts 18. Fiddlers' Contest 19. Jay Rial co. 20-28.

WHEELING.—COURT THEATRE (C. B. Frame, bus. mgr.): Richard III. Jan. 29 pleased large audience. Woodward Stock co. 26-31 pleased good business. Wednesday Matinee Girl 1. Hoyer's Minstrels 2. Vaudeville 3-7. Uncle Josh Spruceby 9-14. Primrose and Dockstader's Minstrels 16. Vaudeville 17-21. Charles A. Taylor 23-28.——OPERA HOUSE (Charles A. Taylor, mgr.): The Girl I Left Behind Me 26; good business. The Prisoner of Zenda 27; good business. The Eleventh Hour 28-31. Cook Church Night co. 2-7.

FAIRMONT.—GRAND OPERA HOUSE (C. B. Powell, mgr.): The Game Keeper Jan. 26; fine house. The Eleventh Hour 28; good house. Heart of Chicago 29; good business. Rudolph and Adolph (local) 30; good house. The Rogues' Opera (local) 31. The Girl I Left Behind Me 1; good business. A Texas Steer 2. Vaudeville 3-7. Uncle Josh Spruceby 9-14. Primrose and Dockstader's Minstrels 16. Vaudeville 17-21. Charles A. Taylor 23-28.——OPERA HOUSE (Charles A. Taylor, mgr.): The Girl I Left Behind Me 26; good business. The Prisoner of Zenda 27; good business. The Eleventh Hour 28-31. Cook Church Night co. 2-7.

CLARKSBURG.—TRADERS' GRAND OPERA HOUSE (B. A. Packard, mgr.): The Fatal Wedding 26; S. R. O. The Game Keeper 27; good house. Jan. 28; S. R. O. The Game Keeper 29; good house. The Heart of Chicago 30; good house. A Texas Steer 31. The Heart of Chicago 1 to good audience. A Merry Chase 2 capacity. The Rogues' Opera 3; fair house. Chase's Comedy Co. 4. University Glee Club 5. Royal Slaves 6. Al. G. Field's Minstrels 7. Thomas Jefferson 10. Fast 20. A Texas Steer 21. A Bunch of Keys 22. The Middleman 23.

BUTTINGTON.—THEATRE (Joseph R. Gallot, mgr.): Rowland's Fleet Jan. 29 to S. R. O. Houses limited to good house. The Rolls of New York 2 to capacity. Chimes Stock co. 2-7 opened in The Prince of Tramp to packed house. The Middleman's Wife 9. Tommy Rot 10. Mr. Jolly of Joliet 11. Hoyt's Fleet 12. A Texas Steer 13. A Bunch of Keys 14. The Middleman 16.

HUNTINGTON.—THEATRE (Joseph R. Gallot, mgr.): Rowland's Fleet Jan. 29 to S. R. O. Houses limited to good house. The Rolls of New York 2 to capacity. Chimes Stock co. 2-7 opened in The Prince of Tramp to packed house. The Middleman's Wife 9. Tommy Rot 10. Mr. Jolly of Joliet 11. Hoyt's Fleet 12. A Texas Steer 13. A Bunch of Keys 14. The Middleman 16.

CHARLESTON.—SUBLEW OPERA HOUSE (H. S. Sublew, mgr.): Minnie Hearts Jan. 29; good business. The Rolls of New York 2; S. R. O. Wingfield's Hi Henry's Minstrels 3. Rose Coghlan 12. Thomas Jefferson 14. Mr. Jolly of Joliet 17. Two Merry Tramps 18.

HARTINSBURG.—CENTRAL OPERA HOUSE (A. P. Lambert, mgr.): Gettysburg Glee Club 2; large house. The Rolls of New York 3. Hoyt's Minstrels 4. Picture 23 (gentlemen 1000). The Fast Mail 24. Jessie James 26. The Prisoner of Zenda 28. Francesca Da Rimini 28.

SISTERSVILLE.—AUDITORIUM THEATRE (A. R. Doyle, mgr.): Gypsy Jack 2; fair business. The Game Keeper 6. Rolls of Rosebuds 11, 12 (fourth Court Lafayette 14. Faust 16. Agnes Arbor 20. Evil Eye 23.

WELLSBURG.—BARTEE'S OPERA HOUSE (W. F. Barth, mgr.): Gus Sun's Minstrels Jan. 29; good business. Three Musketeers 3 cancelled. Tracy the Bandit 4; business fair. Porter J. White 12. Convoy-Mack co. 16-21. Alaska 23. Uncle Hiller 25.

GRAFTON.—BRINKMANN OPERA HOUSE (Charles Brinkmann, mgr.): A Merry Chase 2; large house. Lost in New York 5. Wilson Theater co. 9-14. The Fast Mail 17. A Bunch of Keys 28.

NEW MARTINSVILLE.—GRAND OPERA HOUSE (C. J. Caldwell, mgr.): A Desperate Chance Jan. 28 pleased good house. Lost in New York 2. The Game Keeper 6.

WESTON.—CAMDEN OPERA HOUSE (George V. Fleeter, mgr.): The Game Keeper Jan. 26; good house. The Heart of Chicago 2; good business.

WEST UNION.—SMITH'S OPERA HOUSE (S. P. Smith, mgr.): The Game Keeper Jan. 30; good co. Maude Muller 10.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felter, mgr.): Himmelein Stock co. Jan. 26-31; week's business phenomenal. Plays: Captain Impudence, The Last Days of Pompeii, A Daughter of the South, The Great Divorce, Paradise, A Daughter of the South, The Great Divorce Case, The Veterans, Gypsy Queen, Ranch, and Dungeon of a Great City. On the Stroke of Twelve 1; good patronage. Kiss Dodo 4. The Middleman 8.

FOND DU LAC.—CRESCENT OPERA HOUSE (F. R. Haber, mgr.): A Texas Steer Jan. 27 to fair house. At Cozy Corners 31; house good; excellent performance. Joseph Murphy in The Kerry Gow 2 pleased large audience. Kiss Dodo 6. Captain Jinks 21. The Span of Life 23. Just Struck Town 28. Down by the Sea March 2.

WATERTOWN.—TURNER OPERA HOUSE (E. A. Sessman, mgr.): Kiss Dodo 1; large audience. Adelaide Thurston in Cozy Corners 3; good house. Sporting Life 5. Mistletoe Bough (local) 9. Our New Minister 13. The Span of Life 27.——CONCORDIA OPERA HOUSE (C. Otto, mgr.): Dark.

MADISON.—FULLER OPERA HOUSE (Edward H. Fuller, mgr.): Joseph Jefferson, Jr., and William Jefferson in The Rivals Jan. 29; large audience. Kiss Dodo 31; large house. John A. Himmelein's Stock co. 2-7 opened with Captain Impudence to packed house.

APPLETON.—THEATRE (Jack Hoefler, mgr.): Adelaide Thurston in Cozy Corners Jan. 30 to good business. Kiss Dodo 2; S. R. O. A King of Tramps 6. The Pride of Jennico 11. The Vendetta 13. A Runaway Wife 21. The New Minister 24. The Wrong Mr. Wright 25. Down by the Sea 28.

BELOIT.—WILSON'S OPERA HOUSE (C. H. Wilson, mgr.): A Hoosier Daisy Jan. 27 to fair house. Down Mobile 30 to good house. Adelaide Thurston 4. Long Dramatic co. 5-7. Sporting Life 9. A Mother's Love 13. Gaskill Stock co. 16-18. The Man in the Iron Mask 23. The Span of Life 25.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seaver, mgr.): The Moonshiner's Daughter 4. John Griffith in Captain Jinks of the Horse Marines 6. Kiss Dodo 12. The Wrong Mr. Wright 18. Down by the Sea 24.

KENOSHA.—RHODE OPERA HOUSE (Geo Rhode, mgr.): Down Mobile 1 to full house. Joseph Murphy in Shaun Rhue 2 to S. R. O. A Jolly American Tramp 3.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, mgr.): Kiss Dodo Jan. 29; good audience. At Cozy Corners 2; fair house. The Wolverines 3. The Vendetta 11. Sally in Our Alley 12.

OSHKOSH.—GRAND OPERA HOUSE (J. R. Williams, mgr.): Gaskell's Stock co. Jan. 27 in A Silent Partner to good business. A Texas Steer 1; good house. Joe Murphy 4. King Dodo 6.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): Priscilla Opera (local) 3; largest house of season. Captain Jinks 10. John Griffith 11. King Dodo 17.

STEVENS POINT.—NEW GRAND OPERA HOUSE (William Mell, mgr.): William W. and Joseph Jefferson, Jr., in The Rivals Jan. 28; large business. The Moonshiner's Daughter 10.

BERLIN.—THEATRE (Jack Hoefler, mgr.): Adelaide Thurston Jan. 29; large audience. King Dodo 2 to capacity. Gilbert Faust in The Vendetta 14. Gaskell Stock co. 16-21.

MERRILL.—BUBARD OPERA HOUSE (Guest Kerr, mgr.): John Griffith in Macbeth 5. The Moonshiner's Daughter 6. A Texas Steer 11. 12.

MARINETTE.—SCOTT OPERA HOUSE (W. H. Rudolph, mgr.): A Texas Steer Jan. 21; crowded house.

WAUPACA.—CITY OPERA HOUSE (R. J. Spencer, mgr.): John Griffith in Macbeth 28; large audience.

WAUSAU.—GRAND (C. S. Cone, mgr.): Adelaide Thurston Jan. 28 pleased good house. Macbeth 4. Joe Murphy 6. Moonshiner's Daughter 9.

WYOMING.

LARAMIE.—NEW GRAND (William Marquardt, mgr.): Pickings from Puck Jan. 27; good business. Robert Downing in The Gladiator 29; good business. Rhea Agnes 4.——OPERA HOUSE (H. E. Rent, mgr.): A Peddler's Claim 2. The Game Keeper 10.

RAWLINS.—OPERA HOUSE (Louis Schultz, mgr.): Pickings from Puck Jan. 26; fair house. Robert Downing in The Gladiator 29; good house. The Peddler's Claim 8.

CANADA.

LONDON, ONT.—GRAND OPERA HOUSE (A. H. O'Neil, mgr.): Dan Daly Jan. 29; large audience. Martin Harvey in The Only Way 30 to good house. Quinlan's and Wall's Minstrels 31; light attendance. William Owen in The School for Scandal 2 to fair business. The Wild Rose 3; large audience. Albani Concert co. 4 to good audience. Peck and His Mother-in-Law 5, 7. The Burgomaster 9.——LONDON OPERA HOUSE (Alex Harvey, mgr.): Dark.——ITEM: The trouble between the leaders of the Grand and Local 168, of the American Federation of Musicians, is still unsettled. The latest developments are the disbanding of Local 168.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): Daniel Sully in The Old Mill Stream Jan. 26, 29; poor play; good houses. Captain Jinks 30, 31; large business. Charles B. Hanford 2, 3. Harold Jarvis 4, 5. Scottish Cinematograph 6. Local 7. The Wrong Mr. Wright 9-11. Kate Claxton 12-14. Down by the Sea 16, 17. Frank Daniels 19, 20. John Griffith 24, 25. Jessie McLaughlin 26, 27.

HAMILTON, ONT.—GRAND OPERA HOUSE (A. E. Louden, mgr.): An American Hustler Jan. 26; business good. Martin Harvey 29 presented The Only Way to packed house. The New Clown 31 to large audience. Quinlan and Wall's Minstrels 2 to good business. The Wild Rose 4 to large audience. The Wizard of the Nile 5. Ill Captian 6. York State Folks 7. William Owen 9. The Burgomaster 10.

VANCOUVER, B. C.—OPERA HOUSE (E. R. Ricketts, mgr.): The Tyranny of Tears 26; excellent performance. Devil's Auction 27; S. R. O. Lord's Minstrels 27 to small house. Human Hearts 28 to large business. Gordon Shay Opera co. 2-7.——CITY HALL: Lectures.——ELECTRIC THEATRE: Punch and Judy 26-31.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (George Stacey, mgr.): Quinlan and Wall's Minstrels Jan. 29; small house. The School for Scandal 2.——ITEM: Manager George Stacey, of New Grand Opera House, has informed the public that owing to lack of patronage he has been forced to cancel all engagements after 2.

GUELPH, ONT.—ROYAL OPERA HOUSE (G. L. Higgins, mgr.): An American Hustler Jan. 28 to fair business. Jules Grau Opera co. 30, 31 in Ill Capitan and The Wizard of the Nile to crowded houses. Peck and His Mother-in-Law 2. The School for Scandal 7. Local Opera 9, 10. Boston Ladies' Orchestra 12.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Brison, mgr.): Jules Grau Opera co. in Ill Capitan Jan. 29; full house. William Owen in The School for Scandal 30; excellent business. Marks Brothers' No. 1 co. (return) 5-7. Robert Mantell in Hamlet 10. Pittsburg Orchestra of Victor Herbert 13. A Jester's Love 20.

OTTAWA, ONT.—RUSSELL THEATRE (F. Gorman, mgr.): J. H. Stoddart Jan. 29-31; very large audiences. Dan Daly 4, 5. The Wild Rose 6, 7. Quinlan's and Wall's Minstrels 11, 12.——GRAND OPERA HOUSE (E. J. Birchwhistle, local rep.): Nellie McHenry in Miss 1-3 opened to good house. Only a Shop Girl 4-7.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): The Golden Giant Mine and Lord Chumley by McCutcheon and Hills Stock co. Jan. 27-31 to good business. Sherlock Holmes 2; large audience. Peaceful Valley 5-7. Bandmann's English Opera co. will open 16 for three weeks.

BRANTFORD, ONT.—STRATFORD OPERA HOUSE (Alabet Brothers, mgrs.): An American Hustler Jan. 29; good house. Grau Opera co. 2, 4 in El Capitan and The Wizard of the Nile; good business. The School for Scandal 6. Robert Mantell 10. Marks Brothers 23.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): An American Hustler Jan. 31 to good houses. Quinlan's and Wall's Minstrels 4; large audience. York State Folks 6. Grau Opera co. 7.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. McCalla, mgr.): Bandmann Opera continues to large business, particularly La Cigale and Little Christopher Columbus.

KINGSTON, ONT.—GRAND OPERA HOUSE (W. O. Martin, mgr.): Dan Daly in The New Clown 2; fair house. The Wild Rose 3. Albania 4. Quinlan and Wall's Minstrels 10. The Burgomaster 12.

BARRIE, ONT.—GRAND OPERA HOUSE (John Powell, mgr.): Tyrone Marbles' Concert 2; light house. Kerosine (local) 5-7. Monte Cristo 12.

QUEBEC, QUE.—JACQUES CARTIER HALL (L. Bertin, mgr.): Royal Comic Opera co. 2-7 opened in Said Pasha to crowded house.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (Dunlop and Hutchcroft, booking agents): William Owen in The School for Scandal Jan. 29; good house.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Fyne, mgr.): Quinlan's and Wall's Minstrels 2; fair business. The Burgomaster 10.

BERLIN, ONT.—OPERA HOUSE (C. S. Meyer, mgr.): An American Hustler Jan. 29; good house. Jules Grau Opera co. 2 in El Capitan; large house.

BELLEVILLE, ONT.—CARMAN OPERA HOUSE (T. S. Carman, mgr.): J. H. Stoddard in The Bonnie Brier Bush Jan. 28 to S. R. O.

OSHAWA, ONT.—OPERA HOUSE (J. W. Babcock, mgr.): In the Fells 11.

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GOSSIP OF THE TOWN.

At a recent performance of Romeo and Juliet at Reading, Pa., Louise Clark was taken ill and Clara Thurman, her understudy, was called upon to play Juliet, which she did with much success.

Odette Tyrone recently assumed at a very brief notice the role of Princess Flavia in The Prisoner of Zenda, and made a decided success in the part.

The Queen of the Highway, a melodrama by a young American boy who was brought up among the Indians, it is said, will soon be produced by James H. Wallick.

Agnes Mellis, press and advance agent for Elsie De Wolfe, has nearly completed a book of fairy stories.

Violet Dorney has signed a five years' contract to play under the management of Charles H. Hayward.

Jessie Farren, the daughter of the well-known Thomas Farren, has been offered an engagement for next season by Manager Brit, of the Empire Show in Buffalo.

Charles H. Darling is now agent of the Peck's Bad Boy company (Eastern).

The Allen Family, late of the Corse Payton company, are scoring a success with the Vernon Stock company.

Emma Italia is now playing with the Carner Stock company, at Oswego, N. Y.

Mabel Lloyd will retire from When Johnny Comes Marching Home at the close of its New York engagement.

During the early part of May J. H. Toole will produce a new piece, entitled Nuremberg.

The Empire Theatre will continue in The Unforseen for the present season and possibly during next. Toward the close of the New York engagement a few performances of Camille will probably be given.

The interior of the New York Theatre is to be remodeled and radically changed, the alterations and improvements to be completed at a cost, it is said, of $100,000.

William Owen, who has had a very successful season in his revival of The School for Scandal, will next season be seen in a new romantic drama entitled His Heart's Desire.

The Northfield, Minn., *Independent* denies the charge that that city was compelled to pay $250 damages for refusing to allow the Jesse James company to appear in the local theatre on account of the strong sentiment against them.

Ellen Burg, who has not been on the stage for several years, is playing the role of Hope Langham in Soldiers of Fortune.

Junius Brutus Booth, nephew of Edwin Booth, has been especially engaged by Wallace Munro to support Mrs. Bruce in Unorna when she resumes her tour at Memphis on Feb. 20. Others engaged for the supporting company are Charles B. Burrows, Ernest Smith, and Daniel V. Lyons.

Red River, a sensational Southern play by J. H. Shepard, will be produced next season by Charles Nichols. The play deals with Creole life on a remote plantation of the Red River region, and is said to contain some novel features.

Gilbert and Lynch, managers of the Ruswin Lyceum, New Britain, Conn., will dissolve partnership March 10.

A sale of autographs and souvenirs belonging to Mlle. George, the tragedienne, was held on Saturday at the Hotel Drouet, Paris. A moderate sum was netted.

Virginia Drew Trescott, who is starring in Lord Strathmore, will next season, in conjunction with a male star, present a repertoire of Shakespearean and classic dramas.

Pauline Hall will lease her handsome home in Yonkers for two years, as she expects to be absent in Europe for that length of time, filling engagements.

Robert Downing, when in Ogden, witnessed the production of Corianton, and was so impressed that he has made the owners an offer to take the play East.

Owing to the illness of Ogden Stevens, of the Cozy Corners company, Claxton Wilstach, the manager of the company, was recently obliged to assume his part in the play.

Jake Beckwith has resigned from the management of the Bijou Theatre at Fall River, Mass., and is preparing for the Summer season.

Ward Kelly, treasurer of the New National Theatre, Rochester, N. Y., will go in advance of Shipman Brothers' Prisoner of Zenda company (Eastern.).

Fred Grant Young has resigned from the staff of Wagenhals and Kemper and has gone in advance for Lain Glaser in Dolly Varden.

Lamar J. Dallis, manager of the Grand Opera House, Springfield, O., has leased the pavilion at Spring Grove Park and has also secured control of the pavilion at Fairview Park at Dayton. Mr. Dallis has also entered into negotiations with the managers of houses located at London, Xenia, Urbana, Bellefountaine, Washington Court House and Middletown with the purpose of forming a circuit.

Joseph D. Dell has resigned as business-manager with Shipman Brothers' Prisoner of Zenda (Western.)

F Wade Cleveland, leading man of the Inter-Ocean Comedy company, is suffering from slight injuries received recently at Lynchburg, Va.

James K. Collier, who is in Wilmington, Del., recuperating at the home of his father, was one of the guests of Captain Holtum, of H. M. S. *Pelorus*, recently at a luncheon given in honor of B. F. Keith, the well-known manager.

William Mandeville, Will Armstrong, Nellie Beaumont, and Josephine Hall have been engaged by Alfred E. Aarons for his forthcoming production, The Knickerbocker Girl. Samuel Tuck, who has been connected with Hurtig and Seamon, will manage the play, which will open in Boston on Feb. 23.

Walter D. Greene and Olive May, who are with Louis Mann in The Consul, have scored a success in roles which, though prominent, really offer little opportunity for the exercise of their talents.

Anna Vistaire, who at short notice assumed Mabel Taliaferro's role in The Consul, has achieved a distinct success and has been made a permanent member of the company.

Carolyn McLean, who has been seriously ill with tonsilitis at her mother's home in Washington, D. C., is recovering.

Mr. and Mrs. John W. Bunson returned to New York recently, their tour in The Fisherman's Daughter having closed.

James A. Kiernan, who played Tweedle Punch for over two years on Broadway, is back in Florodora, playing his old part.

T. H. Winnett has made arrangements to send out next season two companies, one to be called Winnett's Trialities company, and the other a company to present the farce-comedy, Who's Your Wife. Both will open season before the holidays.

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